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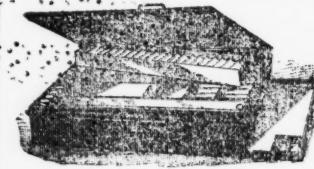
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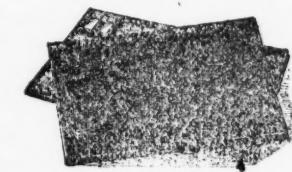
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# KERAMIC STUDIO

Vol. I, No. 1

NEW YORK AND SYRACUSE

99-10  
25

May 1899



HIS magazine is the outgrowth of an increasing demand for practical designs and instructions for students of keramics. Now that the decoration of china is no longer a fad, but a serious study, a profession, or means of livelihood to thousands outside of potteries, something more is required of decorators than the stereotyped spray of flowers and the inevitable butterfly. Students have gone beyond that, and are clamoring for good designs which lead to a higher standard; they are going into the work more seriously, realizing it to be a life-long study. That hesitating touch of the amateur is fast disappearing, as the understanding of design and technique increases; therefore the demand for a higher standard in the studios.

It will be the aim of the KERAMIC STUDIO to help all those who are struggling in their efforts to reach higher ideals. There will always be articles and designs for beginners, with all the encouragement we can give. Many students live far from teachers and receive no aid except that which can be found in magazines, which makes it all the more necessary to give careful and practical instruction.

The magazine being edited by teachers of wide experience, who realize the needs and demands of pupils, will devote its columns to the study and development of keramic arts.

We will cheerfully criticize, without charge, any work of our subscribers sent to us, expecting only that the expressage be prepaid. This will assist in correcting any faults in design, technique or firing. We will have articles and designs from the best artists, so that the style of touch and treatment may be varied, giving a broad basis upon which to build *individual* work.

We have received much encouragement from decorators all over the country, and we hope, through the serious work of the magazine, to receive the help and encouragement of *everyone* interested in the advancement of this beautiful art.

\*

Subscribers not quite understanding any of the treatments, or wishing to ask questions, are at liberty to write to the editors, who will reply in the next number of the magazine.

\*

We would be glad to have subscribers write and tell us what they would like in the way of designs, articles and instruction, and we will try to accommodate them as soon as possible.

\*

Our first number does not contain the regular amount of instructions for beginners, as we have published matter pertaining particularly to our introduction as a new magazine.

\*

We invite all decorators to submit designs, particularly upon the subjects or *motifs* suggested by the continuous articles on design or historic ornament. It would be gratifying to receive some designs on the Egyptian *motif* given in

the present number. We will publish the best one, with criticisms of the others, giving to the successful competitor a sheet of designs. We would be pleased, also, to have submitted to us articles on subjects of interest to workers in any department of ceramic art.

\*

We wish to call special attention to the ceramic alphabet designed for us by Mr. Albert Marshall, pupil of William Chase, and head of a summer art school on the St. Lawrence. Every letter has behind it a ceramic form, whose name begins with that letter. They are all good classic shapes, and we wish our potters and modellers would take examples from them and give us some good new-old forms for decoration.

\*

In the historic ornament series, if any subscriber would like the design adapted to another shape, we will give the adaptation in the earliest possible number.

\*

Lack of space prevents our giving the article on Boutet de Monvel, as seen from the china painter's point of view, and the notices of the exhibitions now going on—"The American Artists," "The Landscape Painters," "The Ten Painters," and "The Academy of Design." These articles will appear in the June number.

\*

Miss Hörlcker's plate design teaches simplicity of floral decoration, both in its grouping of blossoms and in the balancing of color. This will be valuable in class work, where a pupil needs brush practice in forming and shading a petal with one stroke of the brush. Without a knowledge of that stroke, the work will look opaque and very amateurish,—the beauty of mineral colors being in their transparency.

\*

The Secretaries of Clubs are asked to send items of their monthly and annual meetings, their course of study, etc. It will be an encouragement and aid to those who reside in remote places and have not the advantages of cities.

\*

In the June number there will be the first of a series of articles on the distinguishing marks of china.

\*

It would be interesting to receive articles from those who have experimented in the decoration of *American* china. In our exhibition at Paris we should put our work upon china from American potteries, if possible. There is nothing more beautiful for enamel than the wares from the Trenton potteries; but, alas, their shapes for table service are limited. Yet if decorators *demand* unceasingly, good forms, fine texture and perfect glaze, there surely will be a response from the potteries. It will require the combined effort of all decorators to bring this about. It *must* be a possibility, with all the varied soil and clay this country contains; and it should be more a matter of *pride* with us to bring this about.

## KERAMIC STUDIO

## THE VISITOR IN NEW YORK

**The Galleries** The Visitor always takes a walk up Fifth Avenue from Twenty-third Street to Fortieth, at least. In that way he sees most of the best pictures open to public view, in the shortest possible time—I mean the best of the pictures that come and go. The Metropolitan Museum of Art is always with us, and the poor can go with us to see those works of "bigotry and virtue" at any time. There are other galleries, of course, but they are too scattered for the limited time of birds of passage.

Just now most attention is centered on the exhibitions, and the galleries have less of interest than usual. There are some good things, though most we have seen before.

At Knoedler's, the portrait of Pope Leo by Chartran still shocks the beholder's sense of the fitness of things. It should have been named "Mephistopheles." It is strange how Chartran always brings out the vicious traits of character. The Visitor saw a lot of portraits, in the same gallery last year, painted by the same man. They were presumably portraits of society's finest; but when the Visitor encountered the shock of all those eyes levelled directly at her, she felt as if she were in a Paris café full of roués and demi-mondaines. And yet they are brilliantly painted, and true—too true—to life. In the same gallery there hangs a Cazin and a Corot that assure you that there is still "balm in Gilead." Though "man be vile" Nature is still wholesome and true.

Another lot of uncomfortable portraits to look upon are to be found at Boussod-Valadon & Co.'s. These are by Carolus Duran. When one sees the portraits painted here by the men whose names have loomed up from "across the pond," one has a sad feeling of disillusion. There are Madrazo's, too, across the avenue at Oehme's. When those men come over to paint America's four hundred and carry home their golden reward, the Visitor wonders if they think "any old thing" will go down with "*ces parvenus Americans*." There are some fine things at Boussod-Valadon's by Hitchcock. The Visitor would gladly have carried away one, especially, geese and a windmill in the long, rank, yellow Autumn grass.

Durand-Ruel had a room full of Sisely. The uneducated visitor had a dreary sense of a lot of uninteresting subjects, very uninterestingly painted. The Visitor admires Monet; but those who follow after!—a long, long way after,—Pissaro is another—are painfully monotonous and wearyful.

By the bye, there was a fine example of this same master (Monet) at Durand-Ruel's—just a river with reeds on the hither side, and trees and bushes over the water. You could almost hear the reeds rustle and the water murmur, and the Visitor vows she saw the ripples move, and could breathe the fresh air, and feel the gentle breeze.

Here are still some interesting panels of Puvis de Chavannes. We wish we could see more of them. The soul of Durand-Ruel is with the impressionists, the luminarists and the modern school in all its vagaries and struggles for truth. At present its galleries are open for "The Ten Painters"—of whom, later.

• • •

**The Exhibitions** There has just been an exhibition of Japanese Art Objects at the American Art Galleries. If the decorators would make it a part of their religious duty to attend everything of this kind that takes place, or take a walk through Valentine's or other Oriental shops every week, they would find their stock of ideas greatly increased and themselves inspired to originality.

At the Kano Oshima collection, we noticed especially a

long necked bottle of old Chinese celadon, with white flowers and insects in relief, and incised under the glaze. The hawthorne, cherry, plum and Japanese quince are finely decorative, used as the Orientals use them, stiffly and yet naturally drawn. The same motive is used on another old Chinese vase with black enamel body.

There were several vases with the famous peach-blow glaze, shading from light to dark; an old Chinese vase, a blue glaze covering the entire surface, with dragons and flowers incised under glaze.

The soft colorings and fine gold work of the overglaze Satsuma decorations are especially pleasing to the artistic sense, the creamy crackled body of the ware brings the whole decoration together in such a subdued and refined effect. A unique specimen of Satsuma Koro had views of castles and waves beautifully drawn in silver and colored enamels on a blue ground, with a silver open work cover.

But the gem of the collection was a vase of peach blow enamel over a silver ground, which gave the effect of golden sunlight shining through a ruby vase. It is the work of Nami-kawa, the celebrated enamel artist of modern Japan

• • •

**The Shops** Some choice plates were shown in one of the shops that may give a suggestion. The rims were of olive green (warm in tone) with garlands of small roses and forget-me-nots intertwined. The flowers in each garland seemed to melt into the green, which was rather dark, and there was no gold except on the extreme edge. It is a plate that can be generally used.

Many of the new English importations are in yellow and gold.

[A color which looks weak by gaslight, but which in daylight makes a brilliant effect on the table.—ED.]

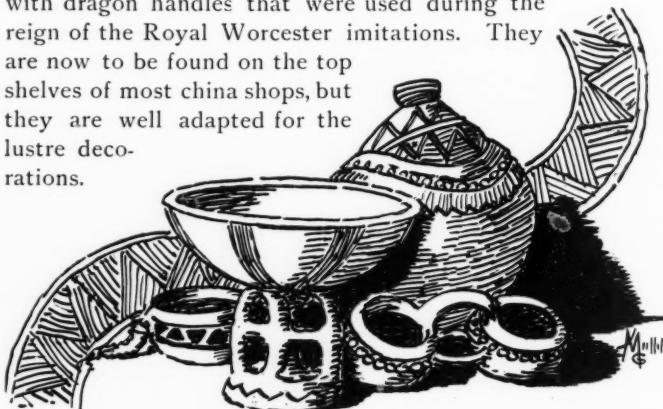
In undecorated china there is a new punch bowl called the "Hobson."

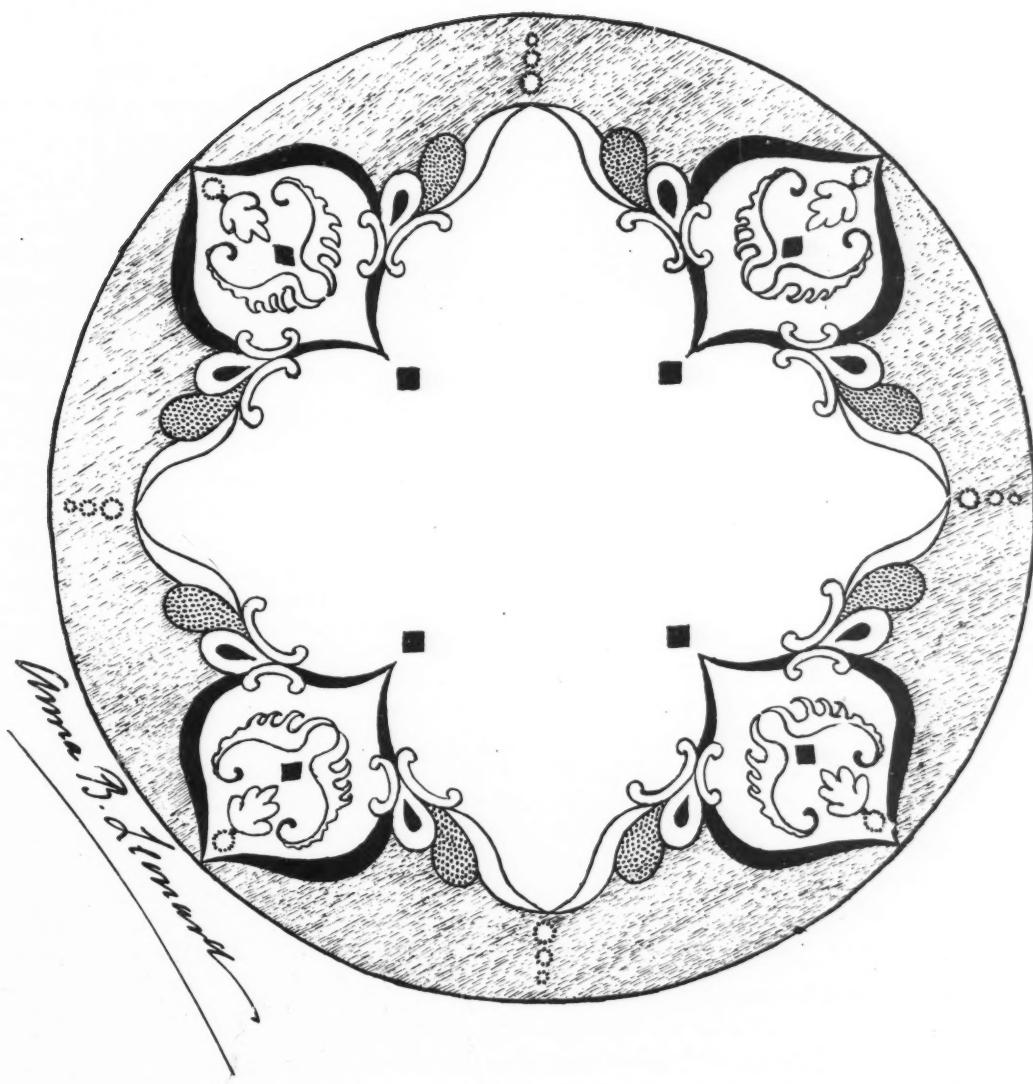
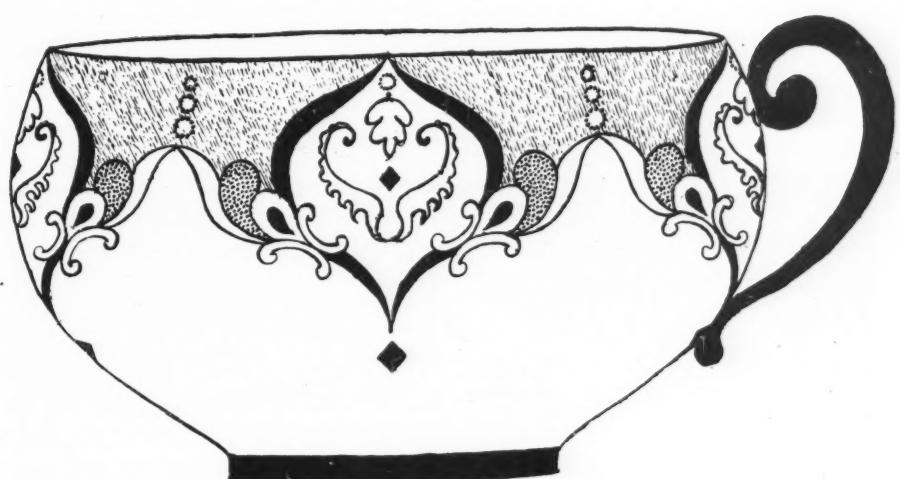
The new lamps are not so high, but have a large base and larger bowl.

China decorators, generally, are anxious to know about M. T. Wynne's removal. She has been on East Thirteenth for so many years that it will seem as though losing a home to give up that little shop, yet to be further up town will be much more convenient.

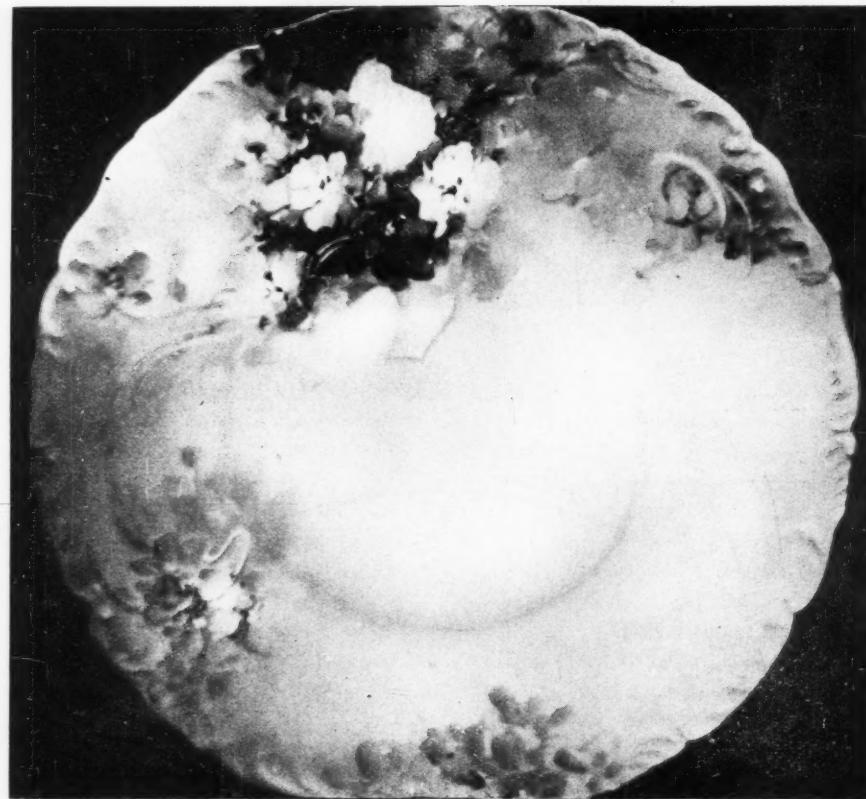
There is something very refreshing about the Celadon china of the Japanese. This year there seems to be a better quality and it would make an excellent ground for overglaze decoration—say white enamel—which would make a charming service for a summer cottage.

All china painters will remember the shapes with dragon handles that were used during the reign of the Royal Worcester imitations. They are now to be found on the top shelves of most china shops, but they are well adapted for the lustre decorations.





For Treatment see page 11



#### TREATMENT FOR STUDY OF VIOLETS (FOR CHINA)

*Marshall Fry, Jr.*

**F**IRST PAINTING—After the position of spray has been located on plate, and general forms indicated with sketching pencil, the flowers may be washed in with violet No. 2, banding blue and Copenhagen blue. It seems most natural to begin with the important cluster, in which are found the deepest darks and sharpest lights, and the latter, when noted, enable one to see what value and accent to give the less prominent portions of study. The leaves require moss, royal, brown and shading greens, also lemon yellow. The work should be kept very delicate and simple for first painting, reserving detail and dark accents for the second. For background wash a little Albert yellow under large bunch, continuing towards edge of plate with a mixture of yellow brown and brown green. The light tint at left of plate

is Russian green, the dark side at top being ruby toned down with banding blue, and the suggested blossoms at the right are Copenhagen blue. The straggling violets should be brushed in while background is still moist. The piece is now ready for a hard firing.

**SECOND PAINTING**—Flowers may be retouched with same colors employed before, using violet No. 2 for crisp touches and banding blue in pale washes, adding a bit of yellow brown to centers. Leaves will need light washes of lemon yellow and moss green, with detail suggested with royal and brown greens. Background can be made deep and rich at bottom by painting over with brown green and yellow brown, merging into Copenhagen blue at the left. Wash deep blue green and Russian green over dark color and suggested flowers at the top.

**A THIRD PAINTING** is often necessary, which consists of washes and accents, using about the same colors as before.

Second and third firings should be lighter than the first.

## HINTS ON UNDERGLAZE

Charles Volkmar



SIMPLICITY, a most important rule, applies to all decoration, but especially to underglaze. The limited resources of the palette require a simple interpretation of nature, and consequently a simple treatment, which adds greatly to the artistic charm. It is important to have a certain knowledge in drawing, for to simplify is difficult.

In underglaze decoration perfectly even colors should not be sought, on the contrary the mingling of colors, showing a vibration of tone, enhances its charms. Such subjects as lend to a free treatment produce the most satisfactory results. If minute details are desired, overglaze or china decoration, is more advantageous. The metals used in the production of colors are very few, *i. e.*, iron, copper, cobalt, manganese, antimony and oxide of cromium. These oxides alone, will resist the action of the glazes.

The degree of heat generally required for underglaze is about 2,000 Fahr. or deep orange color of the ware, nevertheless, good results can be obtained at a lower degree of heat. The bisque or body, to produce the best results, should be of an earthenware nature, known as a "Faience" body. A porcelain body is too hard, and will not take a soft glaze as successfully. The underglaze palette contains no red, the nearest approach to red, is a brick color, obtained from an earth or clay found at Thévier, called the earth of Thévier, and the color made from it is known in the market as red T.

The decorator must rely principally on contrast, to obtain a red quality. Only such flowers as Chrysanthemums, Peonies, Pansies, Poppies, Lilies, etc., which can be produced without positive reds, are suitable. Red should be introduced in such a manner that, should it be unsuccessful, it would not be missed. The slightest gas in the kiln will destroy even the limited red we have. When red has been injured by gases in the kiln, it fires a warm gray.

To obtain a good treatment of flesh tint in underglaze it requires rich green surrounding, the latter giving color values to the red. Maroon or pink when worked over the red, often produces a rich quality. Transparent underglaze, that is, underglaze colors used without relief white, can be fired at the same degree of heat as china colors, using the same style of kiln. Underglaze should not be fired with overglaze china decoration, but each process fired separately. Be careful not to fire at less than china heat, a little stronger will do no harm.

The best colors to be used are:—*Maroon*, made out of oxide of cromium; *French green*, made out of oxide of copper; *Light green*, made out of oxide of cromium; *Black*, oxide iron, cobalt and manganese; *Matt blue*, made out of oxide of cobalt; *King's blue*, also oxide of cobalt; *Yellow*, out of oxide of antimony; *Orange*, out of the same; *Claret brown*, made out of oxide of iron; *Dark brown*, also iron; and *Red T*, out of the earth of Thévier or iron. The preparation of colors is very simple: Take a small quantity of each color and grind on a clean glass or porcelain slab, using as a medium a preparation of gum tragacanth, which is obtained by dissolving the gum by means of a slow heat. A small amount of gum arabic can be added to the tragacanth with advantage. It is best to put the colors on flat dishes, say individual butter plates or something similar, and when not in use cover with water, to keep in good condition. Should they become dry or gritty, they must be reground. It is very important that the colors present a smooth surface after being applied.

In painting commence on a small tile, drawing in your subject very carefully, with a hard lead pencil. Only draw the outline. The lead pencil marks will disappear in the fire. Be careful in painting not to be misled by the pencil markings, taking them for colors. Now soak the tile in clean water for a few seconds before beginning to paint. The amount of soaking depends more or less on the absorbent quality of the bisque which is to be employed.

You can use both sable or camel's hair brushes, bristle brushes to remove color are useful. A small sponge will also be handy for the same purpose. Lay in your large masses first with a firm coating of color, working your browns into the greens, or as your fancy leads you. Dark brown and claret brown, are very useful, and are used to a large extent, fine background can be obtained by working French green with claret brown or dark brown. If an outline is desired dark brown is the best color. The painting must be strong and firm, but at the same time, not too heavy as it would interfere with the glazing.

[TO BE CONTINUED.]



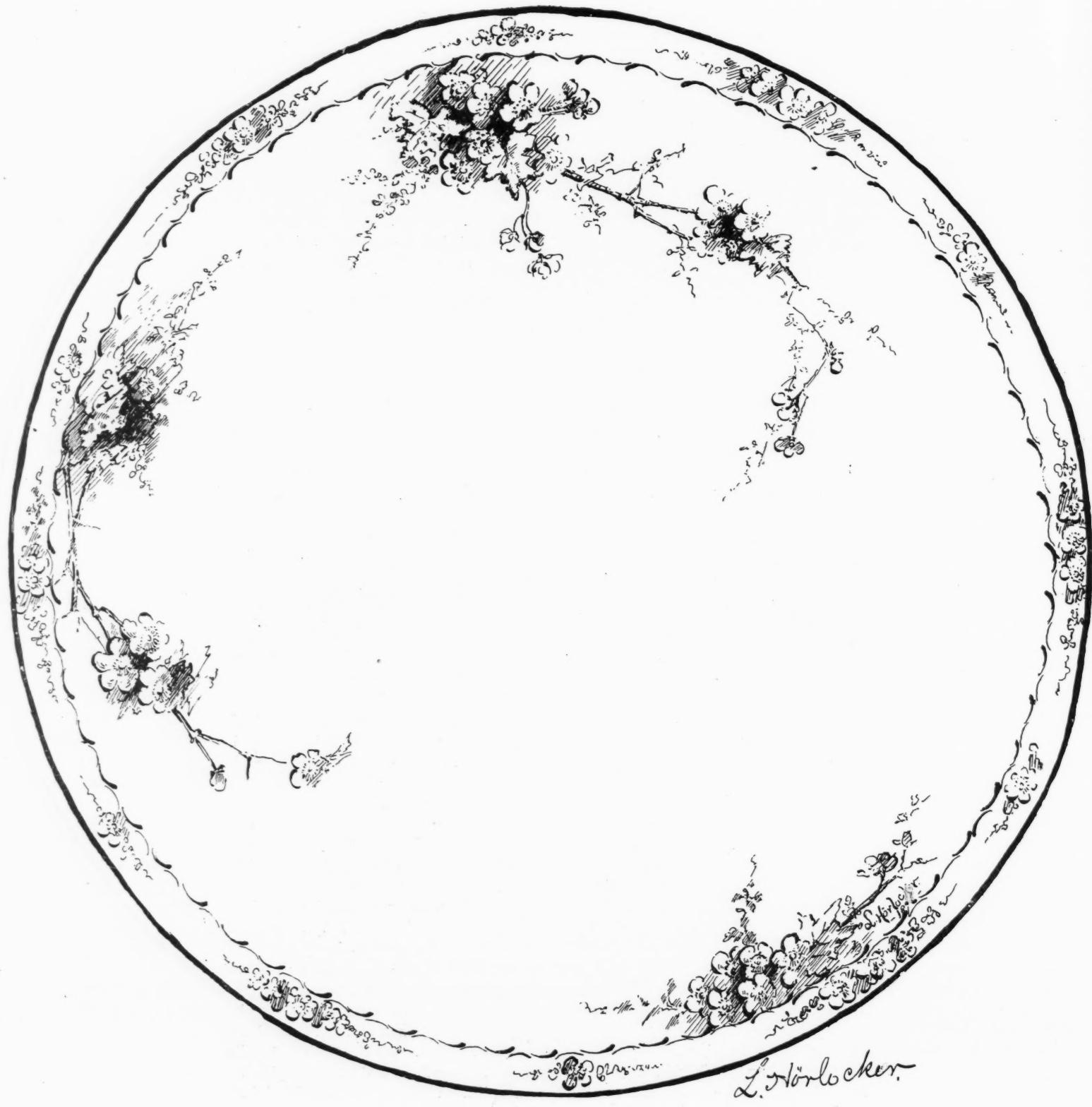
## VIOLETS IN WATER COLOR

Rhoda Holmes Nicholls

OF all flowers perhaps the violet is the most difficult to paint, unless when treated in a decorative way and single flowers are shown. In the bunch the forms are so lost and confused that few are able to interpret them successfully. Pictures of them either run to hard realistic studies, or mere suggestions with masses of color. The plate by Marshall Fry is a delightful exception—artistic, suggestive, dainty, with enough mystery to excite the imagination.

In copying the little groups in water color, search carefully for the form, and see that the paper is carefully prepared, wet it thoroughly and place it over damp blotting paper, pressing the two together until they become as one sheet—any drawing board will do to place the paper on. Draw with the tip of the point of the brush, a delicate sensitive line. Cobalt is the color that erases most easily. Paint first the tender light flowers using a little cobalt blue and rose madder and Hooker's green. When the flowers begin to dry, add the markings. The centers of the flowers must be most carefully manipulated, they are so suggestive of the violet. For the darkest blossoms use French blue, alizarin crimson and a little indigo, varying the colors and allowing them to vanish. Hooker's green No. 2, toned with some of the violet mixture already on your palette will give you the leaves and stems.

The student often makes the mistake of sitting too far away from the flowers and losing the drawing. It is always a good plan in small forms like these to sit close to the object. Get up frequently and look at your work in the distance and compare with the original. In painting white violets it is a good plan to cover the white almost entirely at first, otherwise the study is apt to be pitched too high, white is apt to be influenced by its surroundings, the color and tone vary a very great deal. The stems should be carefully studied, their lights and shadows and general grace helping the flowers and giving them finish. The same can be said of the leaves, although they are single, occasionally and in some lights there is a good deal of subtle modeling which is by no means easy to render. The light in the leaves is blue, when the light shines through the leaves it is inclined to yellow. To qualify green use either rose madder or alizarin crimson. The single flowers are even more beautiful in form than the double and are less difficult to paint.



For Treatment see page 11



For Treatment see page 14

## ARBUTUS

Mary Chase Perry



ONE must take advantage of the early Spring, if he would have nature-studies, from which the student may gain suggestions for his work during the rest of the year.

I say "gain suggestions" advisedly—not merely to copy. No wood flower is more delicately suggestive of Spring, nor more gracefully adaptable to all the varying forms of decorative fancy, than the trailing arbutus. It may be found in most sections throughout this country, and the first pleasure of seeking its haunts will follow into its closer study-adaptation, especially if you have that happy faculty of becoming imbued with the spirit of the environment in which you find it. The blossoms are in all shades of pink, some so delicate that they are almost pearly in tone, and are usually of the larger variety. Others are a clear, pure pink or with a still deeper coloring so that they have a purplish cast on the edges of the petals. Little, crisp dashes of crimson frequently mark the buds and half open flowers. The leaves are oblong, and are either pointed or with the apex rounded, sometimes into one, and sometimes into two ovals. They are thick and waxen in texture, and show all the shades of yellow green to a dense dark green, with much brown and red in the mature stages. The stems are dark and straggly with many little shoots thrusting out aggressively. Become acquainted with all of these phases if possible, so that the character of the whole growth will be familiar to you. You may study its various forms with as much of an analytic or botanical understanding as you choose, and with profit, yet without the instinct of the little plant as it grows, you will have lost the real sense of its expression.

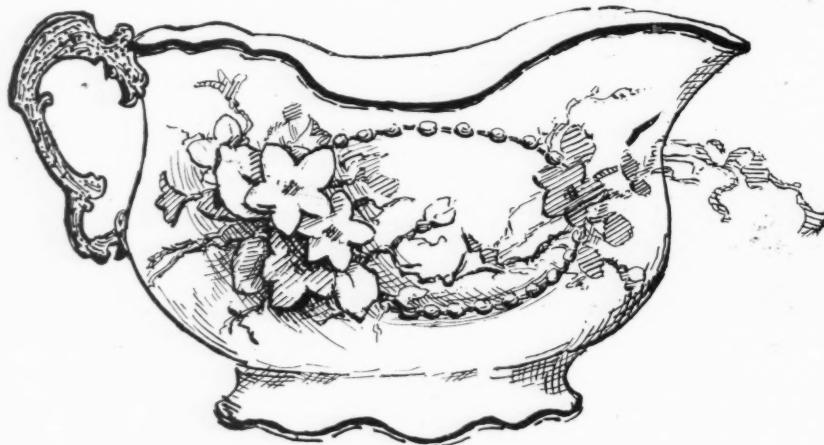
Use any medium you choose, or the one with which you have the greatest facility, so that you will not be trammelled by an unmastered technique. Either pencil, water color or direct work upon china will serve, as long as you tell the story. Note carefully all the characteristics of a single little spray—the delicate curves of the petals, which are united more than half way, but which are more often painted quite separate. Take good notice of the many degrees of development from the bud to the open flower and the different drawing each blossom shows in the various positions. Observe well the manner in which it is attached to the wiggly stem, with the long, slender cup and tiny calyx. Then the depth in the center of the cup gives the flower, tiny as it is, quite as distinct an individuality of its own as if it were as large as a day



lily. In portraying it, if this characteristic is lost, it is left flat and expressionless and entirely without meaning. You will see that the leaves are apt to group above the masses of flowers in the natural growth, as they have been required to protect the blossoms in the early Spring, as they frequently burst open before the snow has left the ground.

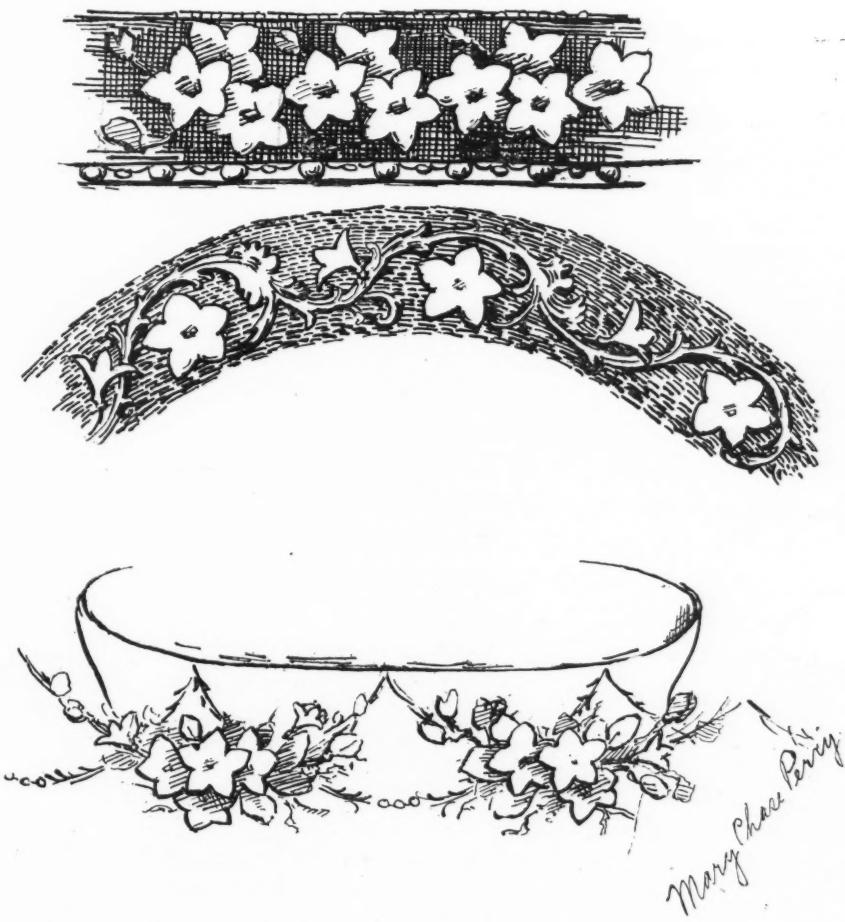
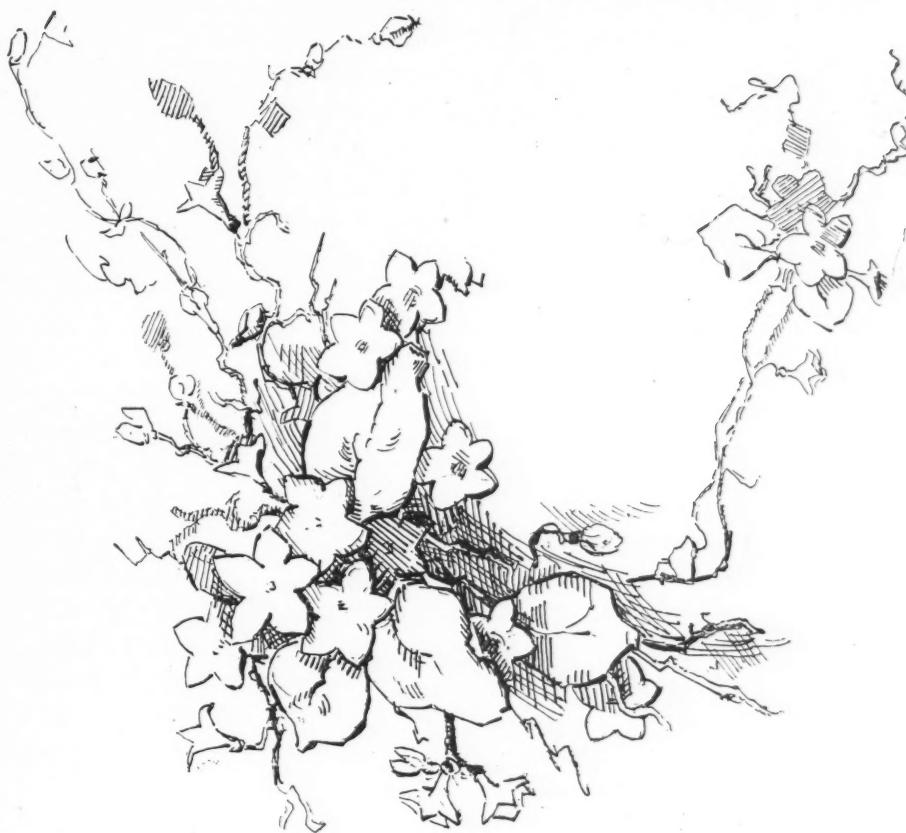
A few moments of study after this manner will not be misspent, but will acquaint you with little touches and signs which will recur to you long afterward, when, perhaps, you are making use of the flower for a decorative motive, without the plant itself at hand.

It would be well worth while to make outlines or colored sketches of the various parts, as suggested in the black and white drawings, to keep as short-hand notes, adhering to realistic coloring. Sacrifice nothing of the truth in these detached sketches. It is one thing to have made this truthful delineation of the flower, and quite



another to adapt it pleasingly from a decorative standpoint, although no plant lends itself more readily in following outlines or filling in spaces. However, as long as you have retained its first characteristic, you will be safe in allowing a certain license in its further application, both in arrangement and color.

The black and white drawings show some of the many ways in which the arbutus can be applied pleasingly. First, in a simply natural arrangement, with the delicate, pale flowers in the cluster thrown out by deeper ones beneath, and the whole softened by shadowy suggestions of those which are almost lost in the background. A similar suggestion is shown in connection with a deep ground, so that the flowers and leaves cut directly into the dark tint. It is very effective when carried out on a chocolate or teaset, with deep green, Roman purple or Copenhagen blue dusted on for the border. Another way shows the flower in festoons. This, with tiny gold or enamel lines and spirals alternating, makes a most dainty decoration for cups or small vases. The two borders are semi-conventional in treatment, and can be developed in various ways. With a deep color or



flat gold back ground and with enamel sparingly used to accentuate the pattern; or a very rich effect can be gained by etching with acid, and covering solidly with gold or other metal. But simplest of all for the beginner is the monochrome effect, using a single light green or red or blue and strengthening with deeper touches of the same color. The little pitcher shows an arrangement in panel form, framed with raised paste or enamel dots, which can be elaborated as much more as the worker chooses.

These adaptations can be varied to infinite, with each time, a pleasing result. In making use of the black and white suggestions do not try to adhere to them closely, but let your rendering suggest another and different one. Use with it bits of the wood things which chance to grow near it in different climates—in the north, ground pine; in the south, the many hued gaelix leaves or the various fern fronds.

You will soon find that by beginning with a tiny thing, and making the most of it, presently you will have a great thing at your command.



The word "Keramic" is from the Greek Keramos, derived from Keras, a horn. The first drinking vessels were made from the horns of animals and the first designs of the potter were naturally copied from these shapes.

## KERAMIC STUDIO

## FAVRILE GLASS

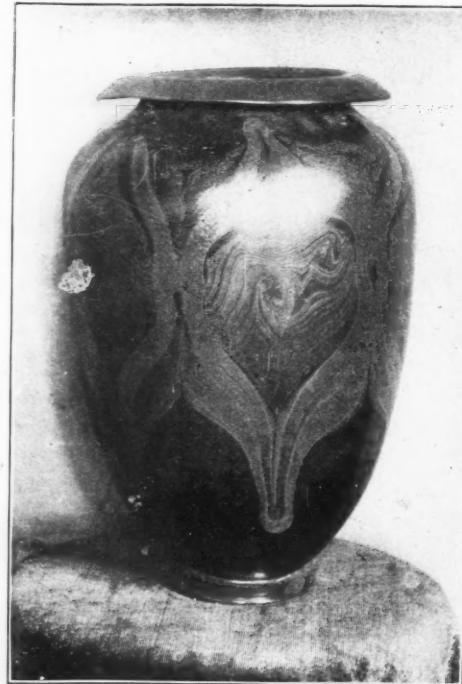
Katherine M. Huger



T has been said that the history of glass is the history of civilization—from the opaque blue glass found at Thebes down to the time of the Jewish captivity when Egypt was particularly rich in treasures of artistic glass making. From the Egyptians this art passed to the Phoenicians, thence to the Assyrians, Persians, Greeks, Romans, Byzantines, later to the Venetians, the window makers of the Middle Ages, and finally to the artists of our own day.

It would seem as if the whole art of glass making must have been explicated during these epochs, yet the recently discovered Favrile glass is believed to be an entirely new formula, the outcome of a number of experiments carried on by Mr. Louis Tiffany of New York. Picture to yourself the beauty of a soap bubble, the shifting sun-lit clouds, the magic colors of a flame! Silver shimmers and golden webs—trans-

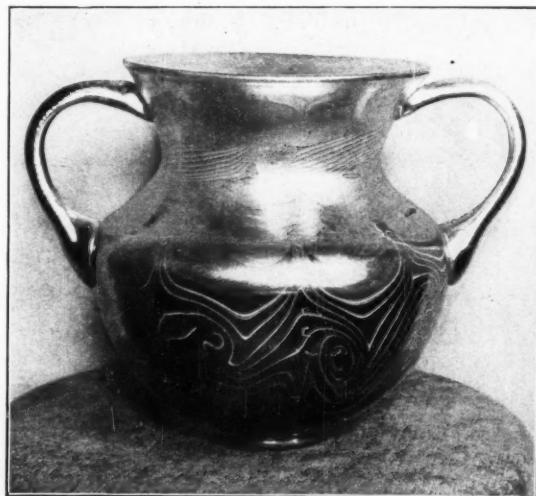
ably while the glass is in a fluid state other qualities and colors of glass are dropped into it directed by the craftsman and the artist. When the glass is blown these art forms and



parent, opaque, lustrous, iridescent—from rainbow hues to the deep sea's blues and greens blended with a craftsman's skill and guided by an artist's inspiration into forms of grace and beauty—and you have a faint conception of what the Favrile glass is. Its artistic suggestiveness and the readiness with which it combines with itself, color with color and glass over glass, has led to the production of a number of beautiful objects, each one marked by a strong individuality, not only novel in color and form, but enhanced by carving, and by cutting through one layer of glass down to one of another color, by enrichments of metallic lustres, and iridescent irradiations of scintillating colored lights rivaling the opal, entrancing the artist and delighting the connoisseur. The glass is said to be not only boundless in color but non-absorbent and practically indestructible. How it is made is quite another matter, a secret that can only be guessed at. Prob-

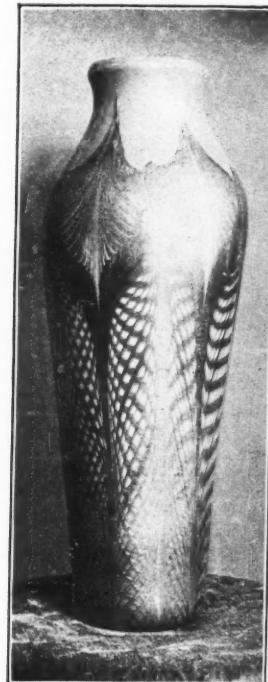


colors grow with the form itself, making a beautiful whole; not a form decorated, but a decorated form created. "The part is in the whole." Of course texture can be modified by rolling—some parts of the surface left smooth, others crinkled, or sown with bubbles as some writer has expressed it; then another variety is obtained by blowing the lustre over the



whole or parts, inside or out; thus its delicate susceptibility to handling enables the artist to express his most poetic fancy in color and in form. No doubt suggestions arise firing the

imaginings, unexpected results revealing undreamt of beauties, and form and color and texture follow readily the hand and the mind behind it. The art is distinctly a creative one—each independent creation is a separate expression of the union of artistic feeling and responsive craftsmanship. To the query, "How is this glass made?" Mr. Tiffany replies: "It is made by a careful study of the natural decay of glass—checking this process by reversing the action in such way as to arrive at the effects without disintegration." At the same time he refers us to Sir David Brewster, who says: "There is perhaps no material body that ceases to exist with so much grace and beauty when it surrenders itself to time, and not to disease, as glass. In damp locations where acids and alkalies prevail in the soil the glass rots as it were by a process which it is difficult to study—it may be broken between the fingers of an infant, and in this state we generally find in the middle of it a fragment—a thin fiber of the original glass which has not yielded to the process of decay. In dry localities where



Roman, Greek and Assyrian glass has been found the decomposition is exceedingly interesting and its results singularly beautiful. At one or more points in the surface of the glass the decomposition begins. It extends around that point in a spherical surface so that the first film is a minute hemispherical one of exceeding thinness. Film after film is formed in a similar manner till perhaps twenty or thirty are crowded into the tenth of an inch. They now resemble the sections of a pear or an onion and we see brilliant colors of thin plates when we look down through their edges, which form the surface of the glass. These edges being exposed to the elements decompose. \* \* \* \* Finally," he says, "when a drop of water, alcohol or oil is applied to this or any other specimen, the fluid enters between the films and the polarized light and the splendid colors disappear." To catch and hold this witchery of color and permanently imprison its beauty in the bosom of the glass has been a triumph of the nineteenth century.

#### TREATMENT OF RUSSIAN DESIGN ON CUP AND SAUCER

*Anna B. Leonard*

THE lower part of the cup and the center of the saucer should be a dark color, green being preferable. The upper part of the cup and the outer part of the saucer is in gold, the design coming between the gold and the color. The darkest parts of the design are painted in a dark blue (dark blue, a touch of deep blue green and ruby purple). The pear-shaped ornament filled in with dots can be painted in carmine No. 3, and the space between the two lines forming an arch can be painted in light green. The tiny black squares are of ruby purple. The entire design is outlined in the finest lines of paste, and it may be considerably elaborated by following the lines with enamel dots. The ornaments representing wings are painted in light green, and the five loop ornament should be a turquoise blue (deep blue green and night green). The settings for jewels (enamel) should be made of paste dots, as fine as possible and as near together without touching. This simple design can be used very effectively on the rims of plates.

#### TREATMENT OF HAWTHORN

*Leta Horlocker*

AFTER design is drawn and properly placed on the plate, first lay the green leaves and delicate background surrounding the flowers, fading the edges off gently into the white china, or by using an ivory glaze all over the surface left clear of the decoration, thus blending it all into a soft even glaze. This glaze is used similarly to a wash of water over the surface of water color paper, to blend the edges softly into the background. Before washing in the color on the flowers, take a short pointed brush, a "digger," and round out the petals clear and clean, suggesting the shadowy flowers in the background, indicating the centers. Then wash the pink delicately in the foremost flowers, filling in centers carefully and with finish. Let your first painting be clear, simple, suggestive, with color tones evenly balanced.

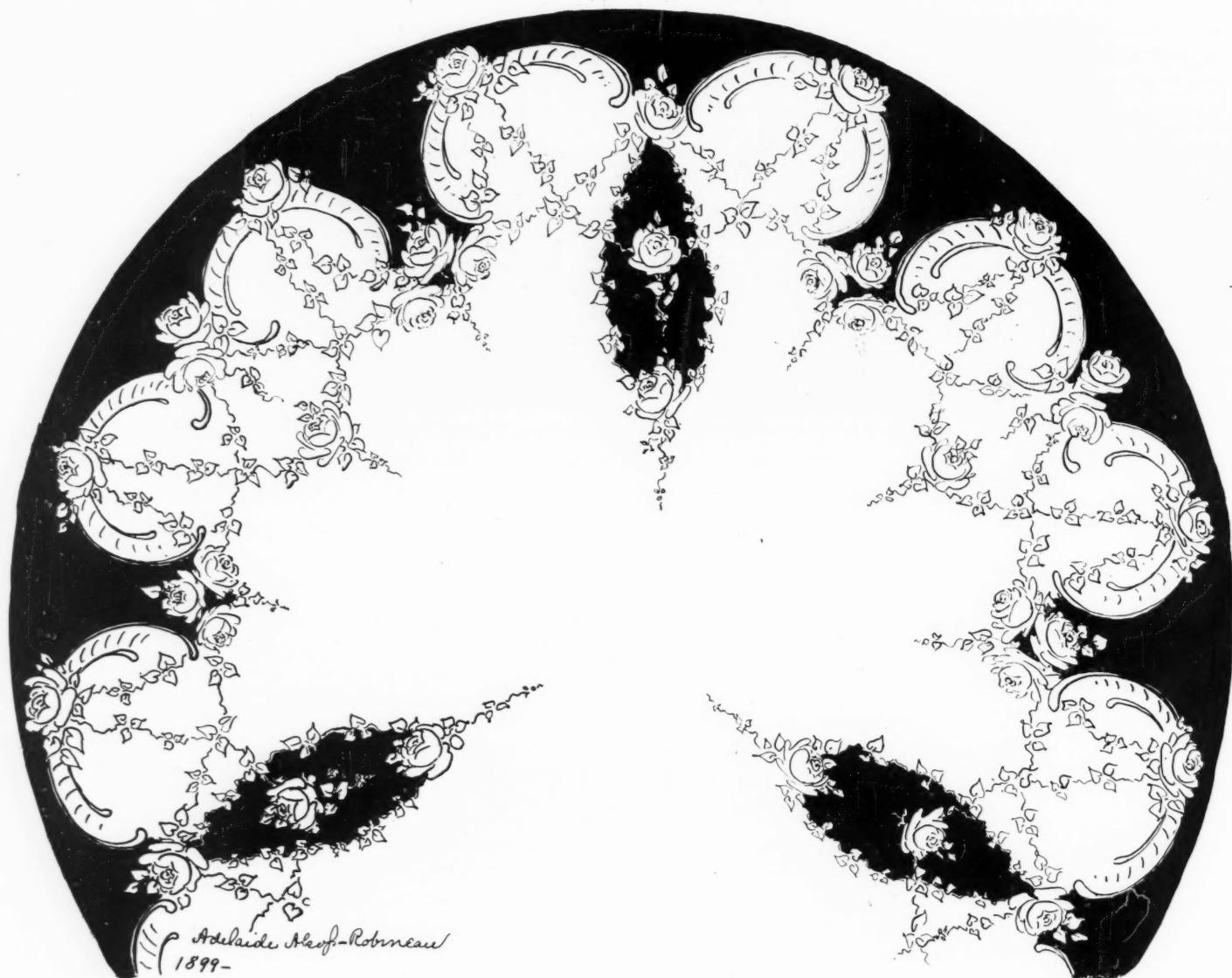
SECOND PAINTING—Do not begin by painting all the parts a second time, but aim to bring forward those leaves and flowers desired to give character and individuality to your design, accenting the edges of leaves and stems and petals with a few crisp touches.

Colors for palette: Moss green, brown green, blue green, lemon yellow, yellow brown, sepia brown, Copenhagen blue, rose pompadour (with  $\frac{1}{3}$  flux for first wash of flowers), carmine No. 2 or Fry's pink for second painting, ivory glaze.

#### TREATMENT OF PLATE DESIGN

*E. Mason*

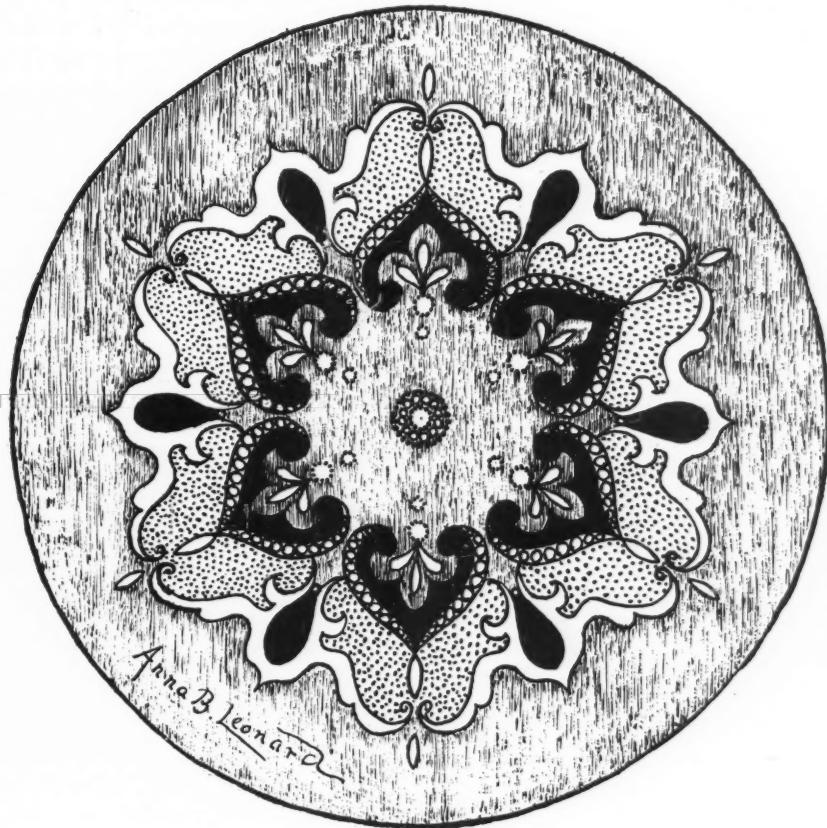
THE outside border of the plate should be ground laid with blue green, bringing the same color down into that portion of the design crossed by lines. The medallions in which the flower sprays are shown should be left white, the flowers being painted in natural colors. Those medallions in which are hung the festoons should be tinted in blue green, the color being applied wet, not ground laid. This gives a paler tone of the border color. The festoons, as well as all the rococo design, are to be carried out in raised paste. The color plan may, of course, be varied. The outside border in rose for grounds, the medallions in Russian green, make a very effective combination.



## PLATE DESIGN IN ROSES

TAKE one-fourth bronze green No. 10 and three-fourths gold for the dark border and oval medallions, model the design in raised paste. In the second fire use Roman gold on scroll and green gold on leaves and red gold on roses, or tint a pretty green grey, or use green lustre in dark border, model scroll work in gold, and paint garlands in natural colors.

If desired, the garlands can be modeled in enamel instead of paste. The Dresden Aufsetzweiss in tubes is the best for this work. Tint it with Carmine No. 2, or rose, to make a pretty pink. Use canary or jonquil for a pretty yellow-apple green for leaves. After firing, paint and shade as you would the flat design. A few suggestive leaves of grey or pale brown in flat colors will improve design.

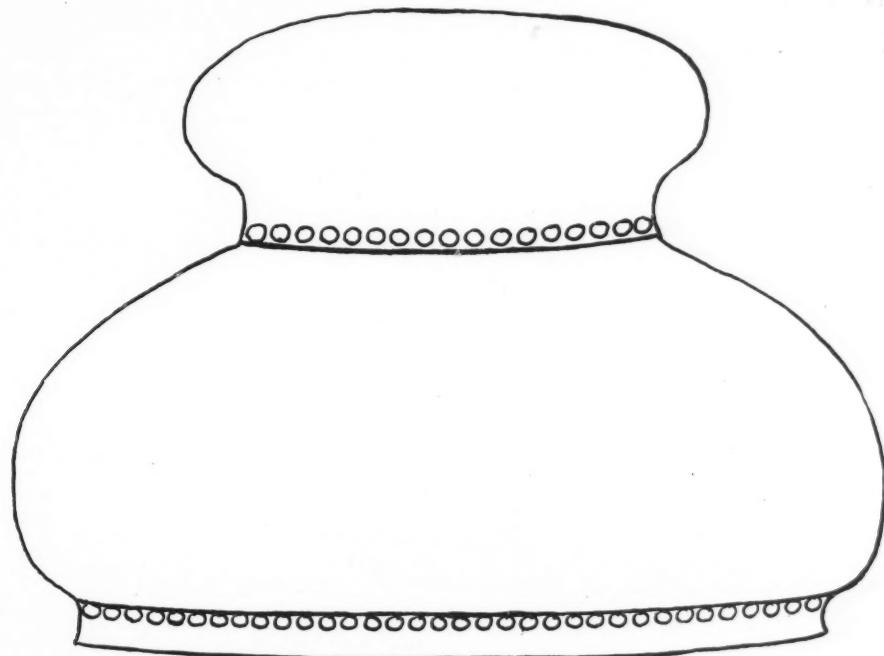


PERSIAN DESIGN FOR TOP OF INKSTAND

THE top should be gold, with the design in color. The lower part of the inkstand should be a dark rich green, with only a band of gold at the top. After drawing on the design, follow it with raised paste, making a line as fine and as even as possible. The darkest parts of the design should be painted in a very dark blue (dark blue, a touch of deep blue green, and ruby purple). The spaces left white are to be filled in with white enamel. Fill the little round settings

with turquoise blue enamel, to represent jewels. The three loops within the heart-shaped ornament are to be filled with light green enamel. The spaces covered with dots are to be tinted with apple green and dotted with moss green. The extreme edge of this top has a beading of paste dots.

This design makes a charming library set, the tray, letter weight, etc., to be decorated in a similar manner as the inkstand.



## KERAMIC STUDIO



## HISTORIC ORNAMENT

## EGYPTIAN



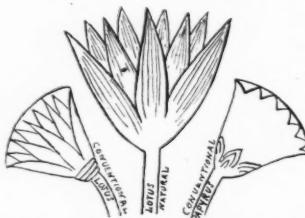
RIMITIVE art is the art of the savage tribes. In form and color the designs are more adapted to textiles and wood carving.

They are of no special date, as the savage to-day employs about the same motives as those of earlier times. The most ancient form of ornament is the Egyptian. The more ancient, the more perfect. All trace of the infancy of Egyptian art is lost, and there has been a gradual decline in purity of both form and color since the earliest known specimens. In form the lines are symmetrical and stiff—very few are flowing, and those are found mostly in later work. They follow the laws of nature in all ornament, and however stiff and conventional, they are always true. In firmness and justness of drawing the Egyptians have never been surpassed, rarely equaled, even by the Greeks, especially in hieroglyphics. Their motives are symbolical and spiritual; there is a rigidity in all forms, but a rigidity with a purpose. The result proves them right. There is hardly a

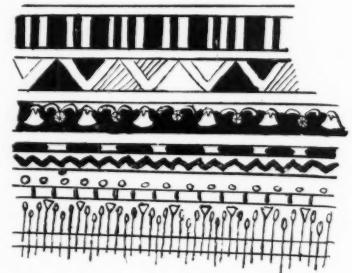


more characteristic art in the world than the Egyptian. The color as well as the form is flat and conventional, no shading, no shadow. The ancient Egyptians used the primary colors: red, blue and yellow; sometimes green with black and white; later, purple and brown were introduced. In their primitive art—the art instinctive—they used only the primary colors; later, in their civilized art—the art traditional—they used secondary colors, rarely with equal success.

We have in the illustrations, the lotus, sacred flower of Egypt; the papyrus and lotus, in the conventional cluster, so often pictured in the hands of kings; the head of the sacred bull "Apis," with the sun between his horns; and the winged disc supported by two serpents, the royal emblem of Egypt. There is also a suggestion of the stripes so much used in Egyptian designs. In the natural lotus blossom the outer row of sepals are dark green, the inner light green, the petals purple and the heart yellow. In the conventionalized form, the sepals are sometimes green, sometimes blue, the petals red on a yellow ground, or they follow the natural colors. The base of the calyx is often painted yellow and marked with red. The buds are painted green or blue. The papyrus is a green or blue fan with the saw teeth at the top filled in with yellow. The yellow used is always a deep rich color. "Apis" has a red disc above his head, yellow or orange horns, red ears, white face marked with red, pale blue on eyes and nose. There is a rainbow effect in the rays underneath, the first row is blue, then green, yellow and red. The lines and small stripes follow the same color scheme with purple, black, white and gold sometimes added.



The emblem of Ra, head of the sacred royal house of Rameses, is variously treated in colors. The original of this sketch has the disc red, the wings in three sections, the upper row blue, the next green and the lower row blue, the ridge along the top of wing red, the feathers outlined in black and white. The serpents are green, with red heads and cross bands. The stripes in band underneath are alternating blue, black, red, white.



## Application to

## Modern

## Design

On the stein, the emblem of Ra is outlined in raised gold and filled in with colored enamels. You can, if you prefer, use the flat colors painted in rich tones and outlined in either flat or raised gold. The background of this figure is a band of gold with alternating stripes of color outlined in black. The plain band is of gold or deep yellow. The upper band has the lotus in natural colors, outlined in gold on a black ground. The scroll-like stem is green. The lines above and below in some color outlined in gold. The decorative band on base will also be in colors already given, on a black ground. The handle gold.

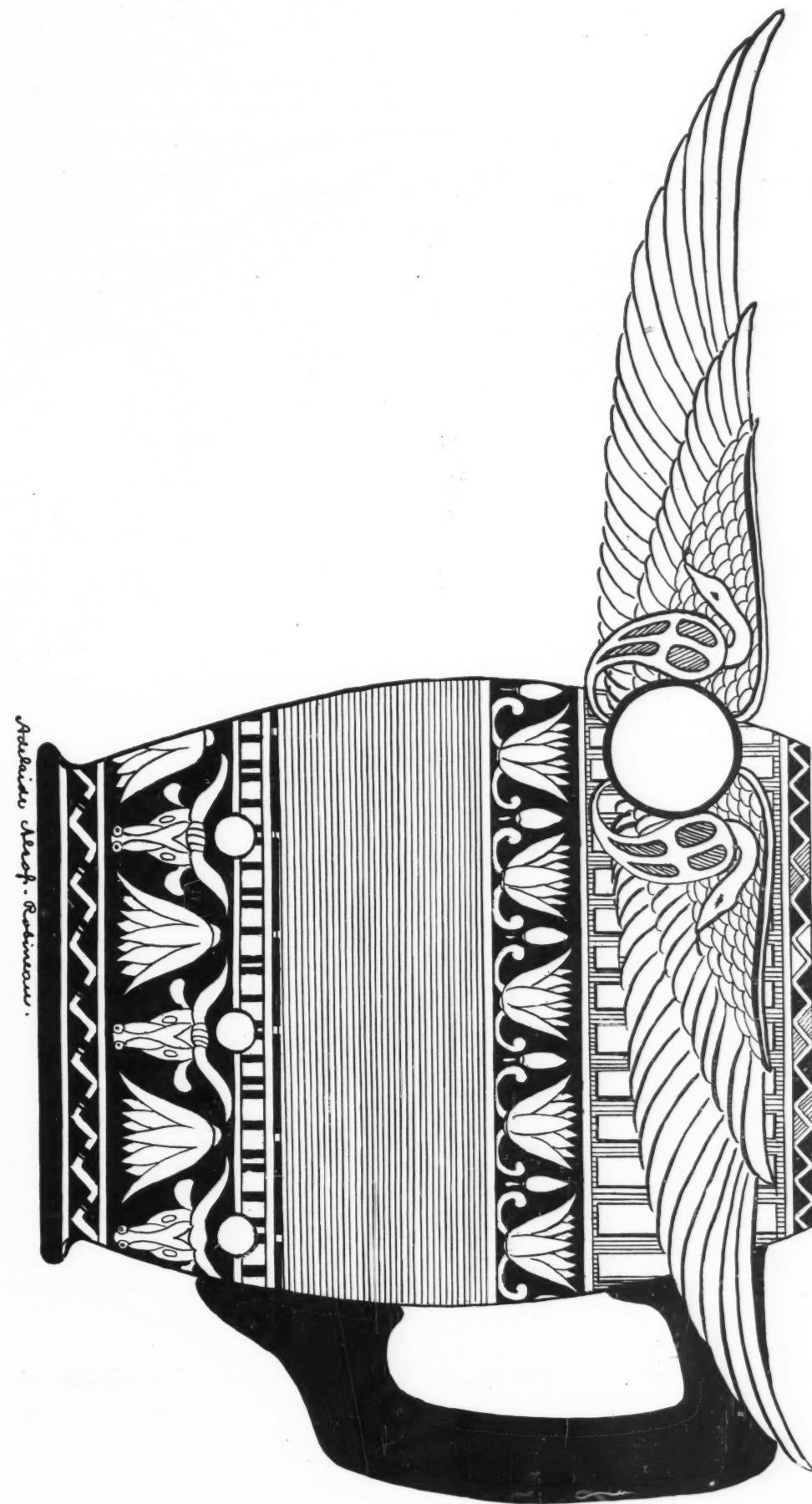


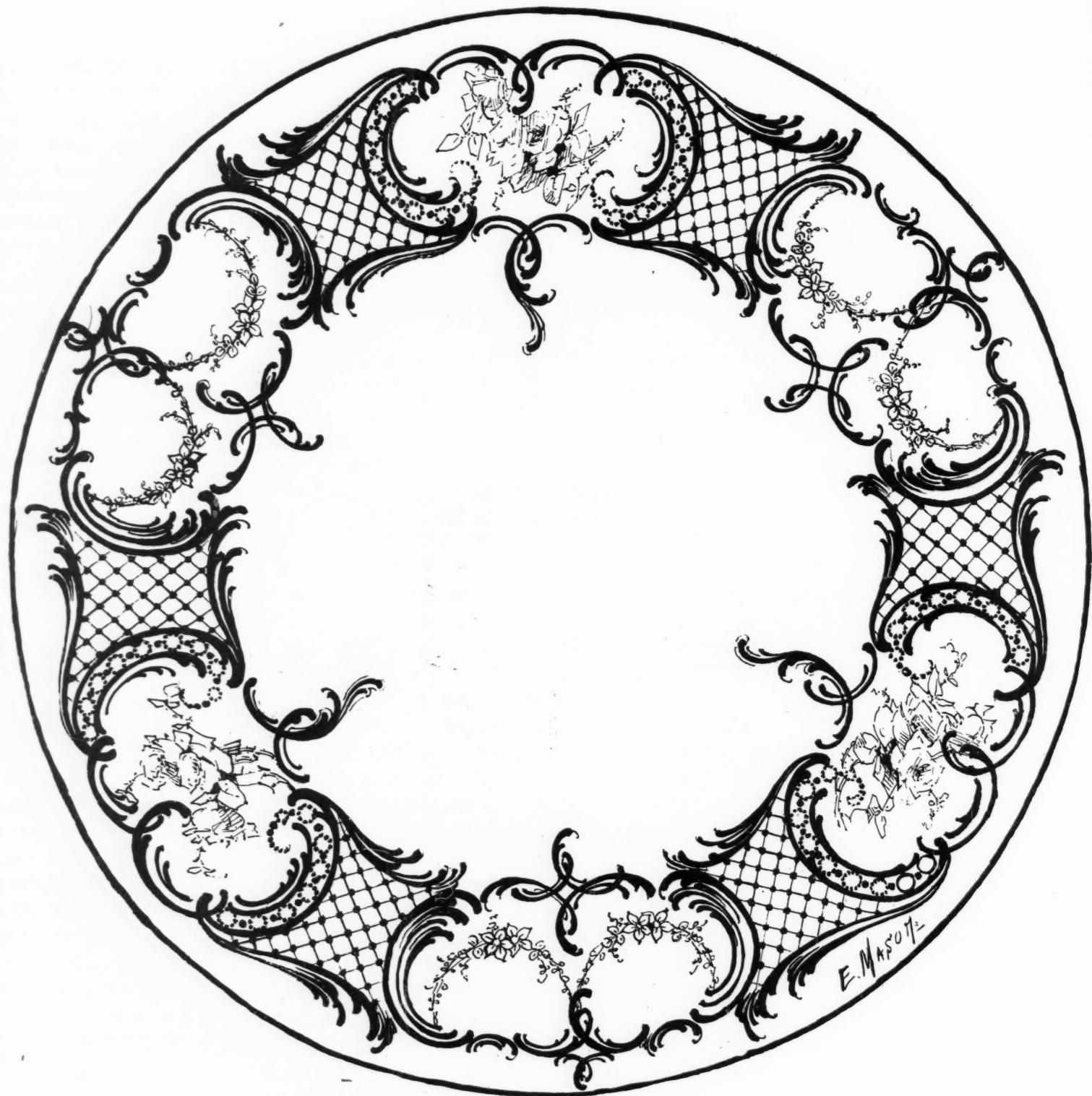
## LUSTRE TANKARD

MAKE a careful tracing of the three panels and surrounding paste work, transferring to the china and fixing the drawing of figures and all flat work with outlining black. The scroll work fix with cobalt blue water color, as that will rub off after firing, leaving the drawing in white. Lay in the background of the figures in gold, the lower half being shaded with red bronze. Back of the scroll work, in the upper part of the panel, is green bronze No. 10 mixed with one-third gold. The lustre surrounding the panels are, in the upper half light green, the lower half iridescent rose, which will come out from the first fire a bright changeable bluish green and red. Lay on the lustres with your largest square shaders, using a separate one for each color, if possible, otherwise wash thoroughly in turpentine and then in alcohol, and dry before using in another color. Use the lustre from the bottle without any further mixture. Do not try to make even; a shaded effect is much more desirable. Have china perfectly free from dust or moisture. Avoid bubbles in putting on the lustre, smoothing them out with the brush, but do not go over lustre after it is once on, as it will show brush marks. Keep out of the dust and put away in a closet to dry. Do not dry by artificial means, as the lustre is liable to be injured. The iridescent rose will go on much more thickly than the green, but unless very stiff do not thin with essence. Put green lustre on top and base scrolls of handle, gold on outer and inner flat parts, red bronze on design in sides, gold on the top of tankard down to scroll work on the outside and three to four inches down inside. It is now ready for the first fire. The two side panels and treatment for second fire will be given in the second number of the magazine.



For light tints in lustre, thin with essence and pad lightly with a silk pad until tacky. The thinner lustres, such as light green and yellow, do not need the admixture of essence.





For Treatment see page 11

## NATIONAL LEAGUE OF MINERAL PAINTERS

Mrs. Worth Osgood



FEW years ago when the interest in American ceramics was not so widespread and comprehensive as it is to-day, a number of devoted porcelain painters combined in an effort to give greater impetus to the founding of a distinctively American School of Keramic Art. Believing that a higher place for ceramics could only be won through artists imbued with a love of country, and realizing that it is a patriotic obligation as well as privilege to arouse and foster the national element, these loyal promoters succeeded in combining the forces of local keramic clubs scattered throughout the country into a federation known as the National League of Mineral Painters.

This was in 1892, just prior to the World's Fair. The desire to show the world that American mineral painters were doing creditable work and the opportunity that the exposition offered for comparing and studying the characteristics of widely separated clubs, served to stimulate the purpose of those ready to fall into line and assist in raising the standard of American ceramics. Since the Fair annual exhibitions have been held, notably those in Atlanta, Cincinnati and New York.

These exhibitions have proved a most important factor in demonstrating the possibilities of American pottery and American decoration in substituting breadth for narrowness and in eliminating artificial borrowings of foreign decorations. A notable feature in the exhibitions of the last two years is the adaptation of American history and life, to the decorated wares.

One artist-potter, to whom the federation owes much in the matter of encouragement, has used to fine advantage the legends of Sleepy Hollow and stirring scenes of the Revolution. Another aspiring young man gives us from time to time sketches of ranch life so familiar through the illustrations and writings of Frederic Remington and Theodore Roosevelt.

Joel Chandler Harris' "Brer Rabbit" stories furnished one artist with material for a quaint series of sketches. Occasionally a plantation character sketch looks out at you suggesting possibilities in unexplored fields.

The North American Indian has contributed rather more than his share of decoration, and is now being supplanted by military and naval heroes of the war.

The League has just entered upon its third triennial which includes the period of the Paris International exhibition. One needs but to note this, to comprehend the deep significance of the unusual activity and interest manifested by the allied clubs.

The annual comparative exhibition for 1899 will take place in Chicago, commencing on May 17th.

A congress of members representing the federation will be held during this exhibition. The work for the coming year will be mapped out and counsel taken as to means and opportunities for augmenting the usefulness of the National League of Mineral Painters.

The organizations represented in the League are:

New York Society of Keramic Arts.  
Chicago Ceramic Association.  
Mineral Art League of Boston.  
Wisconsin Keramic Club.  
Brooklyn Society of Mineral Painters.  
Detroit Keramic Art Club.  
Jersey City Keramic Art Club.  
Louisville Keramic Club.

Bridgeport League of Keramic Art.

Columbus Ceramic Club.

Providence Keramic Club.

Denver Pottery Club.

In order to be able to look over the whole field of work and to make the attainment of League aims more rapid and efficient a system of circular letters was devised and the schedule for each allied club sent out September 1st.

The advantages of personal communication afforded by this chain of letters must certainly appeal to all. Surely no club needs to be urged to use its opportunity in this direction.

## SCHEDULE FOR MAY.

New York Society of Keramic Arts replies to Denver; sends to Bridgeport its April letter from Denver.

Chicago Ceramic Association receives Providence letter.

Mineral Art League of Boston receives Louisville letter from Providence.

Wisconsin Keramic Club receives reply from Jersey City; sends to Detroit its May letter from Jersey City,

Brooklyn Society of Mineral Painters receives Wisconsin letter from Jersey City.

Detroit Keramic Art Club receives Jersey City letter from Wisconsin.

Jersey City Keramic Art Club replies to Wisconsin; sends to Brooklyn its April letter from Wisconsin.

Louisville Keramic Club receives reply from Providence; sends to Chicago its May letter from Providence.

Bridgeport League of Keramic Art receives Denver letter from New York.

Columbus Ceramic Club receives New York letter from Denver.

Providence Keramic Club replies to Louisville; sends to Boston its April letter from Louisville.

Denver Pottery Club receives reply from New York; sends to Columbus its May letter from New York.

Another line of usefulness along which League efforts have been promoted and which also serves as a means to the end is the course of study issued yearly by the Educational Committee. Following is a synopsis of subjects for 1898 and 1899:

MRS. WORTH OSGOOD, President,  
402 Madison Street,  
Brooklyn, N. Y.

MRS. L. VANCE PHILLIPS,  
Ch'm Educational Committee,  
32 East 58th St., New York.

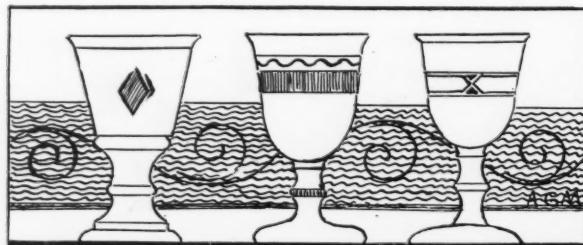
## NATIONAL LEAGUE OF MINERAL PAINTERS.

## SUBJECTS FOR ORIGINAL TREATMENT.

APRIL AND MAY.	Flowers.	Ornaments.	Figures.	Landscapes.
	Dogwood	Studies of Japanese Lines.		
	—	National Motive for Frieze Section.		
	Combine flowers of three species of trees.	Character Sketches.		

At the present moment much interest is evinced in this progressive movement by unassociated bodies. Many times this year has the National League been called upon to answer this question, "How do you benefit us?"

A comprehensive answer to this question requires more space than remains at my command; but by assuming another point of view and looking at the benefits you can give to the federation you may find sufficient suggestions for the solution; you can add power to an institution which stands for higher conditions; you can aid in arranging a sphere of work which will bring to us the realization of the ideals for which we are striving; you can stimulate the energies of the united clubs by entering the lists, and measuring your strength with theirs on a friendly field; and the history of those efforts and achievements will redound to the honor of your city, your club and yourself long after the need of a League of Mineral Painters has passed away.



### LEAGUE

#### NOTES

Mrs. Vance Phillips, Chairman of the Educational Committee of the League, has been teaching in the principal cities of the far West, and has done much towards furthering the interests of the League.

In the course of study for the coming year, there will be competitive designs for a government table service. The League will in due time request sealed drawings to be forwarded. These will be placed in the hands of competent judges. On application to the President, Mrs. Worth Osgood, a valuable paper on "White House China" will be loaned for a month.

The annual exhibition of the National League of Mineral Painters will be held in Chicago, commencing May 15th, under the auspices of the Chicago Ceramic Association, the entertaining club. The President of the League, Mrs. Worth Osgood of Brooklyn, will attend, and hopes that as many representatives as possible from the different clubs may be present, so that she may hold a meeting there during the exhibition, that plans may be discussed and arranged for the next year's work.



### CLUB

The New York Society of Keramic Arts held its April meeting at the Waldorf. After the business was disposed of, a paper was read by Mrs. Wait on "China Hunting in America."

At a meeting of the Brooklyn Society of Mineral Painters, a paper on "Italian Keramic Art" was read by Miss Drake, and another, "The Conundrum of the Workshops," by Miss Shields—the latter paper prefaced by the reading of Kipling's poem of that title.

The Jersey City Club is one of the clubs that adheres strictly to the League course of study. The same subject is taken by all the members and is carried out in treatment upon similar pieces of china purchased by the club. Then at the next meeting the work is shown and a medal is given to the most artistic design and best technique.

[This is an excellent plan for any new club.—ED.]

On February 28th the Louisville Keramic Club held its ninth annual election of officers, having been organized on that day in 1891 by Mrs. Anna B. Leonard, now of New York City. The members still manifest an ambition to advance in all branches of keramic arts, and while no especial line of work is taken up during the year, it is gratifying to note that there is no lack of energy, and that the result of regular application and study is most encouraging. MARY GRANT, President.

A most interesting and enthusiastic club has been recently organized in Poughkeepsie, N. Y., known as the Poughkeepsie Keramic Club. Its aim is for mutual benefit in the study of ceramics. This club was formed by the members of Miss Lela Horlocker's class of 1898. Great interest has been shown in the club, and we may hope to hear from them in the future.

Mrs. J. N. Hinkley, President; Mrs. S. H. Brown, Vice-President; Mrs. S. L. DeGarmo, Recording Secretary; Mrs. Sanford Stoctor, Corresponding Secretary; Mrs. E. M. Meeks, Treasurer.

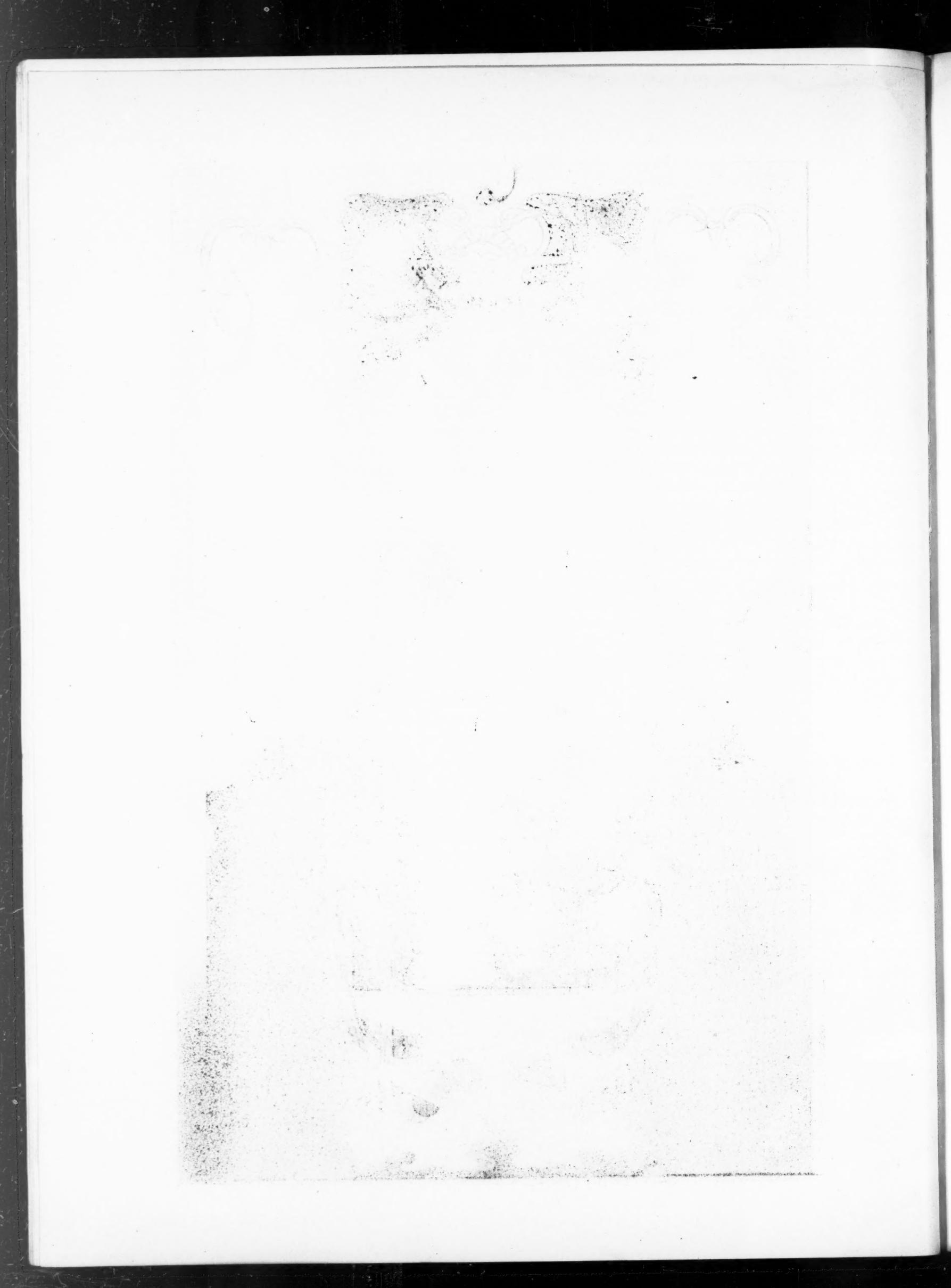
The Mineral Art League of Boston held its annual exhibition at the Thorndike Hotel the latter part of February. In spite of bad weather the attendance was large and sales good. There was a general evenness of work, but no new departure into anything especially original. The members generally considered it an improvement upon their last one, saying there were fewer imitations of special artists than formerly. The dark rich background effects were particularly well done and well fired. Very few of the members have taken up conventional treatment, and there was a scarcity of decorative work in raised gold or enamels. The lustre effects over color were charming and shows greater possibilities on these same lines. There were some original poster effects upon steins and tankards, with appropriate decorative borders and mottoes. Silhouettes were very cleverly used also by this promising artist, who shows a decided fondness for Japanese lines. There was a handsome vase with roses and cupids, having over the entire surface a filmy gold effect, which was rich without being gaudy, and that idea could be applied to advantage over smaller surfaces. The vase was one of the most striking and original pieces there, but being placed in a very poor light, one could get only an impression of it. This club does not make individual exhibits, but the work is scattered here and there, three or four artists exhibiting upon the same table.

[It would be interesting to hear from the different clubs upon that subject.—ED.]

The February meeting of the Bridgeport Keramic Art Club was held at the residence of Mrs. George F. Bushnell. Mrs. Kinsley being absent, Mrs. Doremus presided. The club has procured one hundred pictures for the purpose of circulating among the children of the public schools, to be used in connection with their course of study and school work. The water color members of the club painted and donated beautiful portfolios in which to enclose the pictures, according to classification, and they were presented to Miss Mary Holzer, a club member and principal of the Lincoln school, to be circulated and used at her discretion. Following the usual order of business was the introduction of Mrs. Horace C. Wait, a member sorosis, who spoke upon the subject of "Staffordshire: Memories in New England." Mrs. Wait had a most charming personality, and her eager listeners were carried with a learned grace, through the potteries of Staffordshire, and entertaining art sections of foreign countries, pausing longest in the literary journey at Holland, the country of Delft in all its entertaining phases. They halted there to learn the methods of success acquired by the untiring, noble and generous Hollanders, in their advanced style of water colors and other works of art. Much of the old blue ware of Connecticut and of the New England States were productions from Staffordshire and the foreign potteries. The members of the circle felt much regret that time compelled Mrs. Wait to turn her attention from the gifted accounts of her travels in the art sections abroad, to the many pieces awaiting criticism, submitted by the members of the circle. After a careful and prolonged study of the generous display of china and water colors, Miss Genevieve Allis was awarded first prize in water colors, making her a gold medalist. Honorable mention was given to a handsome piece of orchids done by Miss Mary A. Jackson. The meeting was adjourned with unani-



TANKARD STUDY.



mous expressions of thanks and appreciation for one of the ablest critics that has visited the club.

DENVER, COLORADO.

Dear Mrs. Leonard:

As the founder of this club, of course you are more or less interested in it, but as you have not been with us for some time, you do not know as much about us as in the past. I am going to tell you a little about our work and plans. This is the tenth year of the club's existence, and all along the membership has been very creditable. We are still limited to twenty-five active members. The club being small we are well acquainted with each other. We hold our meetings regularly the first Monday in each month in the homes or studios of the members. During the past three years we have added an associate list. When one has been an active member for three years she may enter the associate list by so stating the fact at the annual meeting. Thus the associate members are all old members. They often attend the meetings, and in this way we keep their interest. Through all the ten years, with one exception, we have held an annual exhibition. These exhibitions are looked upon as one of the events of the year in Denver. The attendance is always large, and much interest is shown in the work. To show the public that we *may* have improved, we think, this year, being the tenth anniversary, we will have one table devoted to articles decorated ten years ago. Last year we sent a club exhibit of about seventy pieces to the Omaha exposition, and were liberally rewarded with medals and diplomas of honorable mention. Just now we are much interested in the National League and its annual exhibition. We are also much pleased with the Round Robin letters. The exchange of ideas is an excellent plan. Although we are so far from the great cities, we are on the line of travel and often derive some benefit from some one who has seen or heard something which we have not. The club is in a flourishing condition, and we hope in the future to do more than in the past.

IDA C. FAILING,

ALICE M. PARKS, President Denver Pottery Club.  
Secretary and Treasurer.

\* \* \*

IN THE STUDIOS Miss Josephine M. Culbertson of Brooklyn and Miss Ida A. Johnson gave an art reception at their studio April 5th.

M. Francois Maene gave an exhibition in New York of pupils' work, both from Philadelphia and New York, which was particularly well received.

Mrs. L. Vance Phillips announces that she will be assisted this year in her School of Keramic Art at Chautauqua by Marshall Fry, Jr., and Mrs. S. V. Culp.

Miss Anna Shaw, of the New York Society of Keramic Arts, gave a private view of her miniatures, at her studio, April 11th. She will study in Paris during the summer, resuming her classes upon her return.

Mrs. Mary Alley Neal and Miss Mary Taylor, both members of the New York Society of Keramic Arts, were represented at the Academy of Design at the last exhibition of water colors. Miss Cuddy, of the Brooklyn Society of Mineral Painters also had work hung at the Academy.

An interesting letter from M. Louise McLaughlin was read before the Advisory Board of the National League of Mineral Painters, in which she related her success in making a new pottery, which we hope to see exhibited in New York.

She claims for it, fine texture, lightness and durability. If only a few more Keramists had her indomitable will and unceasing energy!

Mrs. Howard MacLean of the New York Society of Keramic Arts shows some interesting work done in Berlin under the famous masters, Herr Aulich, (brother of our distinguished decorator in Chicago) and Herr Matthias, both of the Royal Berlin Factory. It was only by special favor that Mrs. MacLean received instructions, and she promises to give the KERAMIC STUDIO a paper on this subject.

\* \* \*

#### FOR BEGINNERS

TO avoid confusion as to the make of colors you must use, we shall adopt the Lacroix colors as our standard in giving instructions, or in writing the treatments of designs when they are not given by the artists themselves. It is very confusing to a beginner to go to one teacher and then to another who uses an entirely different set of colors (or the same colors with different names). Take any magazine containing keramic instructions and each writer uses a different make of colors. This may be clear to decorators of experience, but most confusing to beginners. Therefore, to be fair to our advertisers and to make it more convenient and less confusing to students, we will publish a chart of colors with the Lacroix as the standard, opposite which will be the names of corresponding colors put up by other firms. We now have seven sets of colors, and the chart will not be closed until this first number is out, so that any other dealer or decorator may be included who advertises colors. This is the only way out of a difficulty that has confronted us. By this method we use a standard and give a key to other palettes, which will save the student from constantly purchasing new outfits.

For the ordinary palette the following colors will be needed, which can be procured either in powder or tubes: Mixing yellow, silver yellow, orange yellow, yellow brown, deep red brown, carnation Nos. 1 and 2, Capusine red, violet of iron, brown green, moss green v, moss green j, apple green, green No. 7, emerald stone green, night green, deep blue green, brown No. 3, brown 108, brown 4 or 17, ultramarine blue, dark blue, ruby purple, light violet of gold, deep violet of gold, pearl grey and carmine No. 3.

Mediums that will be necessary from time to time are: Dresden thick oil, balsam copaiba, oil of lavender, oil of cloves, English grounding oil and turpentine.

The necessary brushes are: Square shaders Nos. 3, 8 and 10, pointed shaders Nos. 3, 5 and 8, a No. 0 and No. 1 sable rigger for paste and enamel.

A covered palette is preferable, as the colors remain fresher and cleaner; a steel palette knife and also a horn palette knife.

[Some of the colors not in the Lacroix list the editors have used to advantage and will always give readers the benefit of experiments and tests.—ED.

\* \* \*

"Terra cotta is simply baked clay; but much skill is necessary in its composition to ensure the right degree of hardness. The principal material is common potter's clay, with which a certain quantity of broken earthen ware is mixed; these are kneaded together, moulded into form and fired in the kiln. Properly burnt, terra cotta is harder and more durable than stone."—[From "Hancock's Pottery and Porcelain."]

## KERAMIC STUDIO

## CONGRATULATIONS FOR THE "KERAMIC STUDIO"

BROOKLYN, N. Y.

I have noted the indications of the times, and so was not surprised, only pleased, that culmination has come so soon. A new and good magazine we are bound to have, and I am glad you have the grit to take hold of it. Of my own personal influence or help, in any form that you can apply them, be assured you have perfect surety. With heartfelt interest and best of wishes for yourself and undertakings,

Yours,

LAURA HOWE OSGOOD,  
President National League of Mineral Painters.

Mrs. Carrie B. Doremus, President of the Bridgeport Society of Keramic Arts, congratulates us and says the members of the Society will give the KERAMIC STUDIO a hearty welcome.

CORONA, LONG ISLAND.

Your letter was duly received. \* \* \* We are certainly in need of a good technical paper on that subject, conducted on a broad and liberal basis. Will be glad to help you all I can.

Yours very sincerely,

CHARLES VOLKMAR.

BROOKLYN, N. Y.

I am very glad to know that the keramic fraternity are to have the benefit of your practical experience through your new venture, of which I have but recently heard. I am sure that it will be conducted on broad and liberal lines, and that we shall all get both profit and pleasure from it. Wishing you all success, I am,

Yours most cordially,

IDA A. JOHNSON,  
President Brooklyn Society of Mineral Painters.

The Louisville Keramic Club sends its best wishes to the projectors of the KERAMIC STUDIO for its *long life* and success.

MARY B. GRANT, President.

PERDUE UNIVERSITY, LA FAYETTE, IND.

I shall be most happy to join you in a paper which will devote its energies to keramic art. It appears to me that the pasture is green and wide and needs much fertilization, much deep ploughing and planting, before a real harvest can be hoped for; still I am not only willing but anxious to work.

\* \* \*

Yours, LAURA FRY.

DENVER, COLO.

\* \* \* We are so glad that you are going to start a new magazine. It is bound to be a success. I will gladly help you all I can.

IDA C. FAILING,  
President Denver Pottery Club.

CHICAGO, ILL.

I am delighted that you will edit a paper which will be a help to the keramic painters. I always was in hopes that somebody would start a magazine that knew something about it. You may put me down as a subscriber before I see it and I will make you a colored study. Which flower would you wish? If I can be of any assistance to you in your enterprise I will gladly give it. I will do all I can for you.

Yours truly,

F. B. AULICH.

DEARBORN, MICH.

Wishing you best success for your undertaking of publishing a magazine. I will make you a colored study and will do my best to help any good thing.

Yours respectfully,  
FRANZ A. BISCHOFF.

Mrs. L. Vance Phillips finds time in her busy life to write:

SAN FRANCISCO, CALA.

Under the guidance of Mrs. Anna B. Leonard the forthcoming KERAMIC STUDIO can but be a success. Her knowledge of art and her generous appreciation of all that is best

in her fellow artists are well known to me. I can only think of her as giving freely to china painters the best instructions to be had, and to patrons absolutely fair treatment from a business standpoint. I not only bespeak success, but gladly offer all friendly services.

ELIZABETH COLLEGE, CHARLOTTE, N. C.

Am glad you are going to start a magazine devoted to our profession, which I am sure will be a success if managed by such clever and energetic hands. I shall be glad to contribute to it. \* \* \* Yours very truly,

ANNA SUDENBERG.

DETROIT, MICH.

\* \* \* I am certainly glad that you are about to start a keramic magazine. You have my hearty interest and support. I am about to start for Louisville and Cincinnati, and will do all I can for you.

Yours sincerely,  
MARY C. PERRY.

BUFFALO, N. Y.

I wish the KERAMIC STUDIO every possible success.

MRS. FILKINS.

DETROIT, MICH.

In response to yours, I will say that we are most heartily glad to hear of the prospects of a good journal being published in the interests of keramic art. We have thought for a long time that the country is in need of such a publication. We come in touch with artists throughout the country, and if your publication is what you can easily make it, we will cheerfully lend a helping hand to do what we can for you. Wishing you every success, I remain,

Yours truly,  
H. J. CAULKINS.

NEW YORK CITY, N. Y.

The proof cover of the magazine promises well, and I wish you every success in the new venture. I have no time to prepare any *new* paper, but freely send for your acceptance as good-will gift a little word sketch written in my "first love" days of keramics. I regret delay.

Yours sincerely,  
S. E. LE PRINCE,  
President New York Society of Keramic Arts.

ST. LOUIS, MO.

I wish you the greatest success, and I will do all I can for you to make it so. A good magazine would be just the thing. We need it. With you both to edit it, I can think of nothing better for us.

Yours,  
K. E. CHERRY.

CHICAGO, ILL.

I would be very glad to see a good magazine on keramics, and shall be glad to see a copy of the new venture. It will have to be right "up to date" in the work to be a success, for the people who are making a serious study are far ahead of any magazine of which I know.

Sincerely yours,  
HENRIETTA ZEUBLIN.

DETROIT, MICH.

I was very much pleased to hear you were about to publish a magazine on keramic art, as the public interested in this work is certainly very much in need of a good one. I will be glad to furnish you with studies for the same at any time. It is needless to wish you success, as your connection with same already assures it.

Very truly yours,  
GEO. LEVKAUF.

PHILADELPHIA, PA.

I beg to say that I like the form in which you propose to publish the KERAMIC STUDIO. A first class journal in this line is sure to meet with success.

A. B. COBDEN.

# KERAMIC STUDIO

Vol. I, No. 2

NEW YORK AND SYRACUSE

June 1899



HE china decorator may wonder why, in a magazine devoted strictly to the Keramic Arts, we give so much space to the reports of exhibitions of oil and water color work.

Here is the reason: We have gotten too much into the way of considering decorative art as entirely apart from *Art* in general. It is the china decorator's loss. We must see our decorative work in the same big way as the painter in oils before we can do big work, and work that will be *art* as long as the world lasts, and longer than any canvas. If a great artist can look at his work from a *decorative* standpoint, we should be able to judge our *decorative* work on its purely *artistic* merits, apart from decorative technique. In all our criticisms on pictures, you will find a meaning to apply to your own work, if you will only read closely and thinkingly. If men like Boutet de Monvel and Robert Reid, Puvis de Chavannes and Sargent, do not feel it out of their line to decorate, neither should we feel that we are wasting our time in learning how good painting can teach us larger art truths, to apply to our own work.

\*

Mr. Aulich's halftone study of pansies for the July number is particularly graceful and can be used most charmingly in monochrome, also in dull blues. Arranged simply in blue on rims of plates, it would make an attractive breakfast service.

\*

The Persian plate design must be carefully executed and should resemble the inlaying of jewels. If neatly done, there will be a refined elegance about it, but if coarsely executed it will look over-decorated. The proper environment for such a plate is upon a perfectly appointed dinner table. It requires the rich accessories of plate and glass.

\*

The Exhibition of the National League of Mineral Painters will be fully written up in our next number, and the comparison of work from different sections of the country. One can see the advantages of these League Exhibitions.

\*

The series of articles upon historic ornament are particularly valuable to students, not only as inspiration for new decorative ideas, but as a study of ancient pottery, making us compare the primitive efforts to the results of our modern methods.

\*

All students will be charmed with the practical rose study by Marshall Fry, Jr. It is full of valuable suggestions and can well be adapted to any keramic form. It can be used as a whole or in part, and it will be most useful in a class-room. Mr. Fry's work is always noticeable for its exquisite refinement, even when he is most lavish in color. Its fascination grows upon one.

\*

There is a booklet on Rookwood Pottery, by Rose G. Kingsley, that is extremely interesting to keramists, as well

as to those who know nothing of the subject. The one foreign artist, Shirayamadani, who has been at Rookwood for eight years, is an individual member of the National League of Mineral Painters. Miss Kingsley says: "The same generous spirit which has prevailed in Rookwood from its inception, has given these decorators every encouragement for wider opportunities of study. Several have been sent to Europe for a summer, and Shirayamadani was sent back to Japan for some months, *pour se retrémper* in his native art, and took with him some magnificent specimens of Rookwood to present to his Emperor. Not only talent is needed in such work, but a very thorough training and education in drawing is necessary before coming to the pottery. And when there, a fresh education has to begin; for as Mrs. Storer [founder of the pottery] truly says, "The greatest artist living would only make daubs of Rookwood decoration unless he took time and infinite pains to learn the methods. Not only each color has to be studied, but every dilution and every mixture of color, making an endless multiplication of effects and possibilities. Therein lies the secret of the attraction of keramic work. It is eternally new, the ever-changing; it is like the search for the philosopher's stone. Anyone who has tried to study it scientifically, or even dipped into its chemical possibilities, is drawn on by its elusive fascinations."

\*

It is most gratifying to receive the great number of congratulatory letters upon the appearance and general tone of KERAMIC STUDIO. We shall try to improve with each number, giving a magazine that is helpful and instructive.

\*

The letters of inquiry from our friends and subscribers came too late to be answered in this number, but will be answered fully in the July number.

\*

The designs by Miss Huger suggest underglaze treatment in blue and white. But the Pond Lily design would decorate a salad bowl or fish set charmingly in overglaze, by using either a ground of gold or dusted color, and outlining design in black without any shading. The Japonica design would make an effective decoration on a vase in underglaze, with green or rich brown and white.

\*

In visiting an exhibition — any exhibition — oil, water color, china — try to see things in two ways. First, as a seeker after the beautiful *in general*. Find what you admire, then think *why* you admire. When you have found that out, look again at the picture or other work of art as a seeker after the beautiful *in particular*, as applied to your line of work. If it is the color you admire, think how you can manage to use that color effect in your work. If the design, make notes of it for future reference. If it is the background of a portrait, think how you can utilize it in your miniature painting on ivory or porcelain. In this way everything will be fish that comes to your net.

## KERAMIC STUDIO

## IS OUR METHOD OF TEACHING CORRECT?



STUDENTS, as a rule, are not serious enough in the study of keramic art, which makes them more or less dependent upon their instructors. The method in the studios may be at fault. Do we as teachers mystify our pupils, or do we help them? Are we making them independent workers? Are we building a foundation of knowledge sufficiently strong for more original work? To be sure there are pupils who care only to be copyists, but perhaps the subject has not been made sufficiently attractive to inspire the proper ambition. There certainly is not the necessary, careful, and conscientious work among students.

To be a successful decorator, there should be, above everything else, good drawing, quickness, sureness of touch, and extreme neatness, with a love for all the detail. It is a good plan to have in our studios fine specimens of work, either in the original or reproductions. If that plan is impossible, direct a pupil to some place where these things may be seen and studied, not to be copied exactly, but that the students may receive impressions upon which to build other designs. It is most instructive to study the technique in work from foreign potteries; not the usual factory specimen, but that which has come from the skilled hands of *artists*. We need not encourage a pupil to *copy* the work, but to study the wonderful handling which should give the necessary inspiration for more perfect technique.

There is positively no excuse for sending out *ugly* work from the studios, for even the beginner can obtain *simple* effects at first, which are often more beautiful than those which have more pretensions. The main thing is to keep the pupil thoroughly interested, explaining the *motif* of the design, how it should conform to the shape of the china, the chemistry of the colors, the mediums and the firing. A teacher must give the *best* that his or her brain prompts, and if she finds that the pupil desires a branch of instructions which she is incapable of giving, he or she should acknowledge it, and conscientiously send them where such knowledge can be obtained. I am happy to say that I know teachers who follow this rule, and that it always redounds to their credit, instead of proving an injury or loss. The study of keramics is a life-long study, and to be able to master *one* branch of it thoroughly is better than to attempt all its branches indifferently.

A pupil may have a taste or inclination for one line of work, while she has no desire for another—it is better to cultivate and perfect her in that especial line. She will be interested and *enthusiastic*—after a time she will wish to broaden her work, and then another line may be studied. By this method we may bring out the temperament and individual style of the decorator, and not have so much work that is imitative.



CINCINNATI MUSEUM ASSOCIATION,  
May 2d, 1899.

I take pleasure in informing you that the two prizes were awarded in the competition for the best design in overglaze decoration of the cup and saucer in Miss Riis's class in the Art Academy. The winners were: First prize, Miss H. Belle Wilson, Harrisonville, Missouri; second prize, Miss Alice L. Jones, 834 Second street, Louisville, Ky. The first prize was

offered by the Academy and consisted of a subscription for a year to such magazine as the winner of the prize might select. As a second prize your offer of a copy of your magazine for one year was awarded. You will be pleased to know that the winner of the first prize also chose your magazine, so that the prizes are identical, except that they are given in the way indicated. Will you please place the names on your mailing list, and send us the bill for the copy offered by us.

Yours very truly,

J. H. GEST, Ass't Director.



Mr. Edwin AtLee Barber, whose articles in *The Sun* on old American pottery will be remembered, has published a volume on "Anglo-American Pottery" which will be of value and interest to those collecting such ware. In his book Mr. Barber considers first the Liverpool ware, the oldest Anglo-American pottery, and then the Staffordshire pottery. The author has made a list far more complete than any previous writer on the subject, describing some 339 designs found on plates and other articles, besides many that occur on pitchers and jugs only, so that his two lists contain 378 numbers. A check list of American designs is in two parts, one part containing the designs printed in dark blue, the other those printed in various colors. The arrangement of the book will add to its value as a book of reference. We can commend it to all interested in the study of American ceramics.



No better illustration of the advances made in the art of painting on china has been afforded the people of Kansas City than the first exhibit of the Kansas City Keramic Club at the Midland Hotel. Although this Club was only organized a few months ago, the display of decorated china and miniatures was one that would have been a credit to any city, and some of the work shown was of an unusually high order. This fact becomes more pleasing when one knows that all the members of the club are Kansas City women, many of whom have received no instruction in the art outside of that city. The prizes were awarded thus: Best general exhibit, Mrs. J. C. Swift; best flower piece, Mrs. W. G. Baird; best cup and saucer, Miss Ward; best set of any kind, Mrs. Fred C. Gunn; best miniatures, Miss Florence Carpenter; honorable mention, Miss Dorothea Warren, Miss Bayha, Miss Ward and Mrs. G. F. Mitchell. Altogether the exhibit was far better than any of the many visitors had thought of seeing, and the annual exhibit of the Keramic Club will be looked forward to with much pleasure in coming years.



The French Ambassador, M. Cambon, has presented to the Government and the American people, through President McKinley, two magnificent Sevres vases from the French National Pottery, at Sevres. The gift was from the late President of the French Republic, Felix Faure, and commemorated the opening of the new Franco-American cable, on August 17, 1898, when President McKinley and President Faure exchanged the first message over the new line. The vases and pedestals stand from six to eight feet high, and are of a deep blue, characteristic of the finest Sevres ware, as well as in happy accord with the prevailing colors of the Blue Room.

The Sevres factory is a Government institution, on the

banks of the Seine, between Paris and Versailles. It was created by Louis XV because the soil furnished a porcelain clay entirely novel in the modelling of fine articles. Ever since the factory has been protected by French rulers. The most prominent artists of France, both painters and sculptors, have been attached to this factory. There is probably not a royal palace in Europe that does not possess one or more celebrated specimens of the Sevres ware. The White-House itself possesses a Sevres service which always appears at state dinners.



Without doubt the most unique feature of Newcomb College, New Orleans, is the pottery, a little, low, brick building completely bowered over by oak trees, wherein the exquisite art of the potter is pursued to a rare perfection. The pottery was started some four years ago, and was, as can well be imagined, an important and rather venturesome departure. The success, therefore, which has attended the undertaking has been remarkable and must be doubly a source of pride to the community that Southern girls are fashioning from Mississippi and Louisiana clay jugs, jars and other earthenware articles whose beauty and finish are finding a place in the art centres of the country. Miss Sherrill is the able master of this department, and under her guidance inspection of the work takes an added charm. It is a little education to go through the workroom and watch the potter turning the soft clay into slender rose jars and squat bowls and queer-shaped vases of the pupils' designing, and see the young artists decorating the ware; now gracing a tall jug with banana leaves, now a plaque, rimmed with a quaint design of cotton plants, now a jar wearing an odd decoration of sugar cane and reed grasses. From girl to clay and from clay to finished vase, all, one might say, are indigenous to Louisiana soil. The distinguished color of the ware is blue and bluish green upon white and buff, and again black and yellow and green upon dark red.—*Exchange*.



#### HINTS FOR TREATMENT OF ROSES STUDY

*Marshal Fry, Jr.*

**F**IRST PAINTING.—The pink flowers should be painted in with a pale wash of Pompadour Red, and touch of Yellow near the calyx. The yellow ones require Yellow Brown, Albert Yellow, Brown Green and Violet No. 2. The red roses are done with Ruby or Roman Purple.

The leaves and background need Moss, Royal, Brown, Shading and Russian Greens, Violet No. 2, Copenhagen Blue, Meissen Brown and Black. The dark color in the lower right hand corner is black mixed with Copenhagen blue. When the color in the background is used thin, a little "ivory glaze" may be mixed with the paint with agreeable results. There being no carmine to injure, the piece may be given a hard firing.

**SECOND PAINTING.**—Retouch pink roses with rose, also a little Yellow Brown and Brown Green; yellow ones with same colors used before; and the red ones may be strengthened in darkest parts with Finishing Brown. A wash of Rose over lightest side will give brilliancy. The background will need about the same colors used in first painting, adding a touch of Yellow Red for the warm glow under the red roses.

The third painting enables one to add accents and washes where needed. More Ruby may improve the red roses, and a little Blood Red may also be employed.

#### TREATMENT OF ROSES IN WATER COLORS

*Rhoda Holmes Nicholls*

**I**f flesh and roses are the two most exquisite subjects to paint, surely we have now a most delightful opportunity. The coloring is superb, especially the pale tones of the pink roses, as closely resembling the human flesh tones. There is no medium in which Roses can be depicted so well as in Water Color. There is something in the medium which particularly lends itself to the subtle quality of the petals of the roses. The secret of getting this quality is entirely in the manipulation of the color and the quantity of water used. If too much water is used and too little color, it will fade away when dry, and leave the ghost of what was intended. So the student must not be discouraged if success is not achieved the first time. Water colors require much experience before you can master the medium. The thoroughly artistic qualities repay the amount of labor required.

The paper best adapted for this delicate subject is Whatman's 75 lb. or 90 lb. paper; it is thin and therefore keeps damp—being close to the wet blotting paper underneath. This renders it a little more difficult for those not accustomed to work on wet paper, and if the student is not careful it will all run into chaos. It all depends how the different strokes are put on.

Draw the roses carefully with Rose Madder; the principal leaves, too, should be suggested. Then blot in the background without which the flowers will have no value. Begin at the top left-hand corner and paint the whole background as far as the roses; that is as much as you can manage at one time. Keep it wet and paint it a little fuller in tone than it appears, allowing for it to dry a little lighter. The colors to use are Antwerp Blue, Emerald Green, broken with Indigo, and at the lower portion introduce Alizarin Crimson and French or Cobalt Blue. Try and keep the background wet for a long time, so as to be able to blot in the color of the roses before it is dry and also the shadowy leaves.

The colors used in the pink roses are Rose Madder, a little Hooker's Green, and Indian Yellow; here and there a touch of Vermillion and possibly a little touch of Cobalt Blue. Remember always that Rose Madder is a cool color and helps to form the greys without much blue.

The drawing is of the utmost importance, and the sharpness of the touch will give the vitality to the work. Some of the lights should be lifted out with blotting paper that has been cut to a sharp edge. At the very end of the painting a little Chinese White mixed to give the tone should be added, as on the edges of the principal rose and on the stem.

It is now time to consider the other side of the background. The chief difficulty will be to unite the two sides. If they have dried too much, pull them up with a bristle brush, and then continue to paint—use Indigo, Light Red and Indian Yellow. Further down add a strong tone of Burnt Sienna, merging into Indigo and Raw Sienna. Work the leaves into this, the same way as on the other side. For the dark roses use Alizarin Crimson and Cobalt Blue added to the background color. For the tea roses use Cadmium, Rose Madder and Cobalt Blue.

Many of our readers will not want to copy this literally, but will make an arrangement for themselves out of it. The main group is a picture in itself. Observe how the interest has been centered there, the other flowers only echoing the color and form.